

PARIS

FOR EVERYMAN



ATLAS & GUIDE IN ONE

W.H. SMITH & SON
ENGLISH BOOKSELLERS
248 Rue de Rivoli

1926
COLOR MAPS



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PARIS FOR EVERYMAN

" . . . Placed in the midst of the Seine and the rich kingdom of France, thou liftest thyself to the sublimest of heights, singing 'I am a city that shines like a queen among all others' . . . An island rejoices to hold thee. The river, with her two rounded arms, embraces and caresses thy walls, and her waters dwell under bridges that enclose thy ramparts to right and to left."

ABBON, MONK OF ST.-GERMAIN-DES-PRÉS, 850-923

(*From his poem in Latin on the siege of Paris
by the Normans*).

" . . . I love that citie for hir own sake, and more in hir subsisting and owne being, than when it is full fraught and embellished with forraine pompe and borrowed garish ornaments. I love hir so tenderly that her spottes, hir blemishes, and hir warts are deare unto me. I am no perfect Frenchman but by this great citie, great in people, great in regard of the felicitie of her situation, but above all great and incomparable in hir varietie and diversitie of commodities; the glory of France and one of the noblest and chief ornaments of the world. God of his mercie free hir and chase away all our divisions from hir. So long as she shall continue so long shall I never want a home or a retreat to retire and shrowd myself at all times."

MONTAIGNE

(*Essays, Book III., Chap. ix.*).

" . . . Paris more than ever strikes me as the handsomest city in the world. I find nothing comparable to the view up and down the river, or to the liveliness of its streets. At night the river with its reflected lights, its tiny *bateaux mouches* with their ferret eyes, creeping stealthily along as if in search of prey, and the dimly outlined masses of building that wall it in, give me endless pleasure. I am as fond as ever of the perpetual torchlight procession of the avenue of the *Champs-Élysées* in the evening, and the *cafés chantants* are more like the Arabian Nights than ever."

JAMES RUSSELL LOWELL.

PARIS

FOR  *EVERYMAN*

Her Present, her Past & her Environs
With Forty-eight Coloured Maps

✻ ✻ ✻ and full Index ✻ ✻ ✻

Compiled by ARTHUR K. GRIGGS



LONDON · AND · TORONTO
J. M. DENT & SONS LTD.
NEW YORK: E. P. DUTTON & CO.

lesser-known quarters of the city have not been forgotten, and grateful acknowledgment must here be made to Mr. Okey for permission to draw on the wealth of information in his admirable book on Paris ("Mediæval Towns" Series). There are also hints on the art of eating and on theatre-going in all its branches. A sketch of the city's historical past, a calendar of her modern life and some bibliographical notes prepare the way for a more serious acquaintance.

The appeal of Paris is direct and immediate; we feel it from the moment we set foot on her boulevards. With each fresh day, however, we find that her charms grow more and more complex and subtle. This little guide cannot hope to do more than make these early days pass as pleasantly and as smoothly as possible. If each reader becomes a lover of Paris, the compiler will have his reward.

A. K. G.

NOTE FOR THE REVISED EDITION

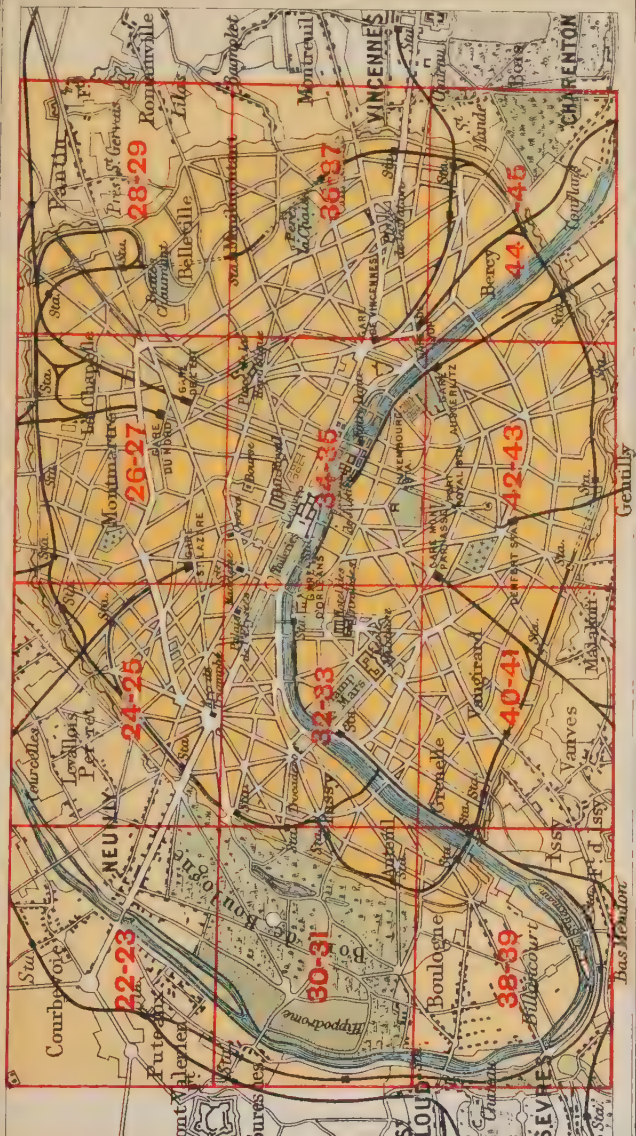
IN preparing this volume for another edition the changes necessary have been largely matters of detail. Economic factors have, since 1924, considerably increased the prices of transportation, food, lodging, and so on. Certain other alterations have been made as regards the lists of hotels, theatres and restaurants where these establishments went out of business or changed their character. The re-organisation of the Musée du Luxembourg has been noted. While, of course, it is impossible to achieve absolute infallibility in regard to the various phases of life in a great city with which the visitor comes in contact, every effort has been made to maintain the standard of accuracy of the earlier editions and justify the favour with which this volume has heretofore been received. The maps have been extensively revised in order to bring them thoroughly up to date. The principal changes are due to the renaming of many of the streets and to the demolition of the City wall. The index to the maps has been entirely reset, incorporating the new names.

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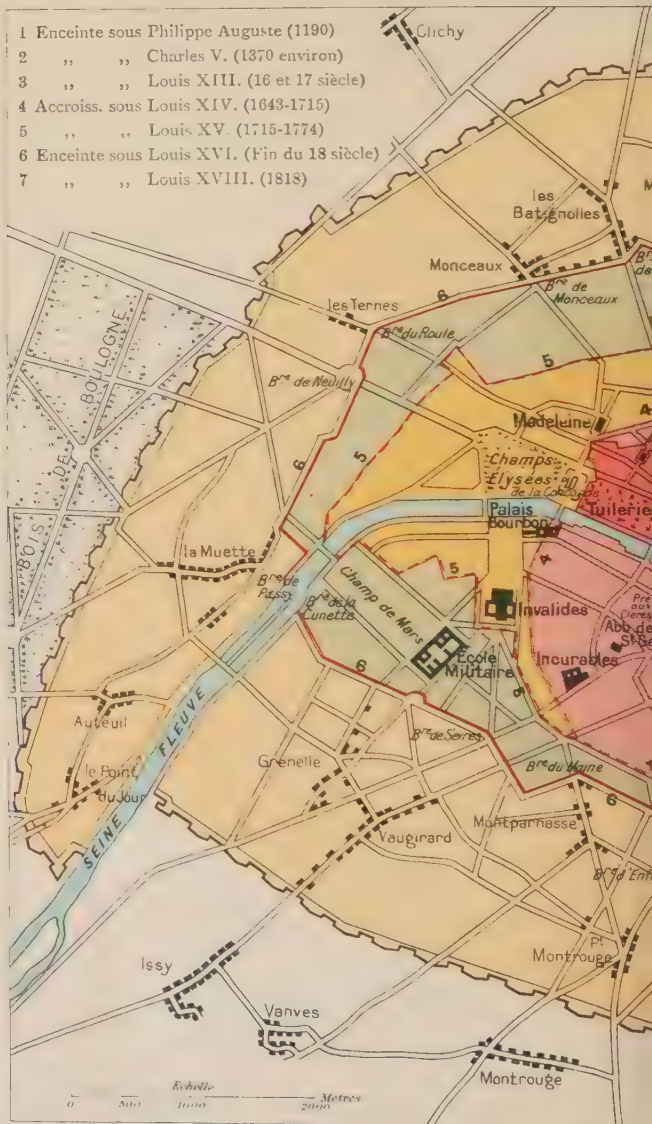
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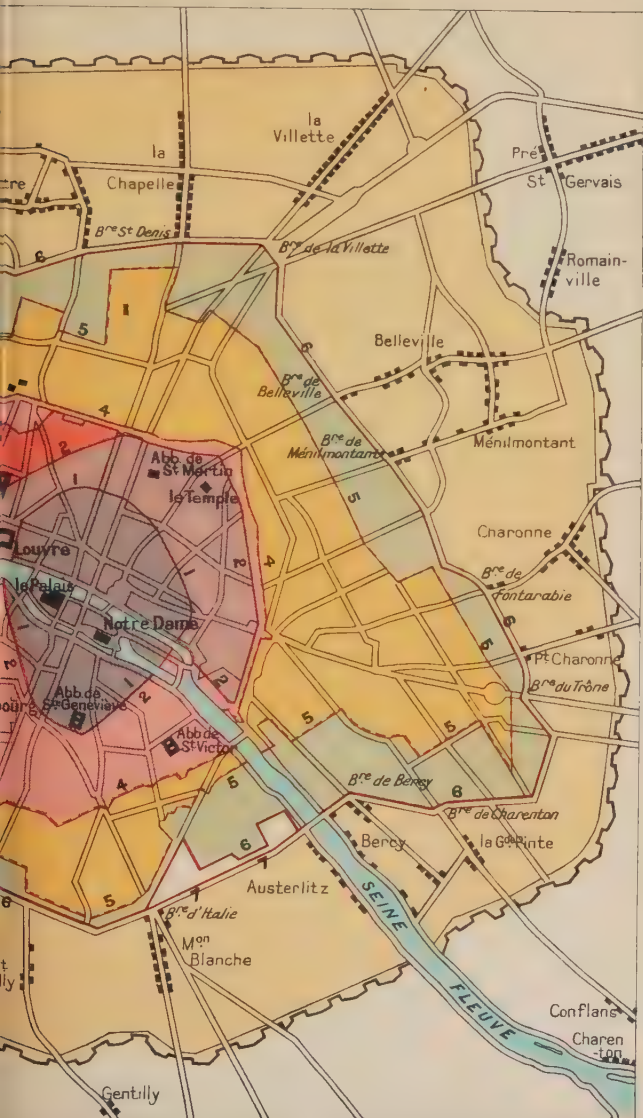
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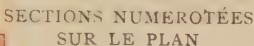
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- 2 " " Charles V. (1370 environ)
- 3 " " Louis XIII. (16 et 17 siècle)
- 4 Accroiss. sous Louis XIV. (1643-1715)
- 5 " " Louis XV. (1715-1774)
- 6 Enceinte sous Louis XVI. (fin du 18 siècle)
- 7 " " Louis XVIII. (1818)

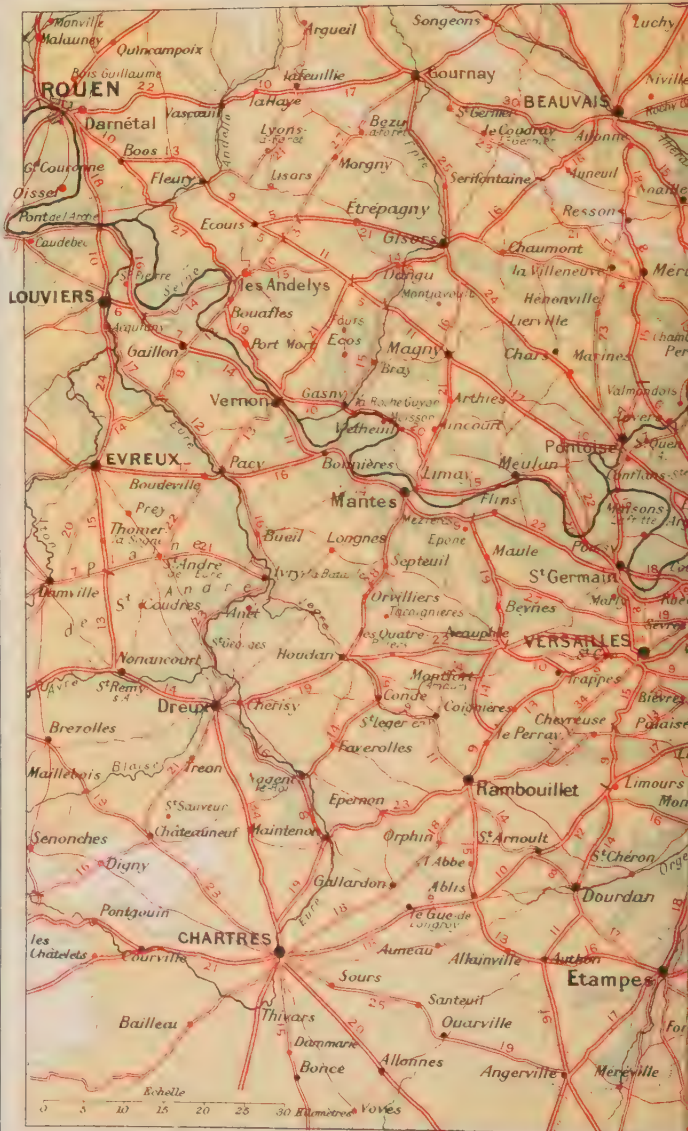


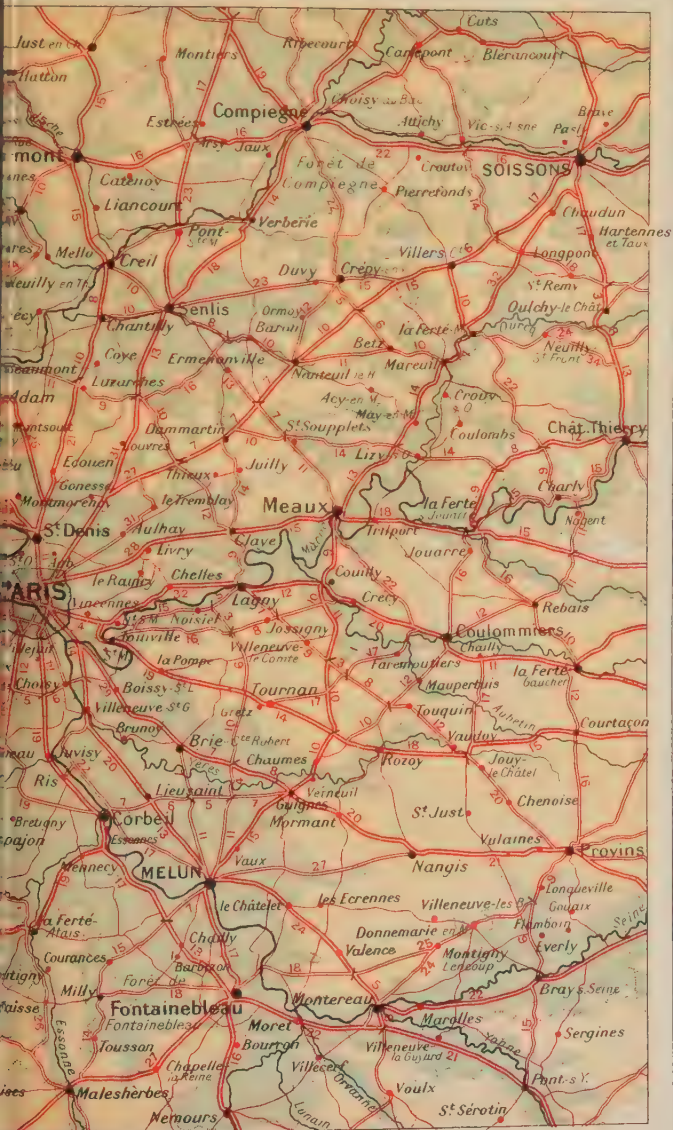


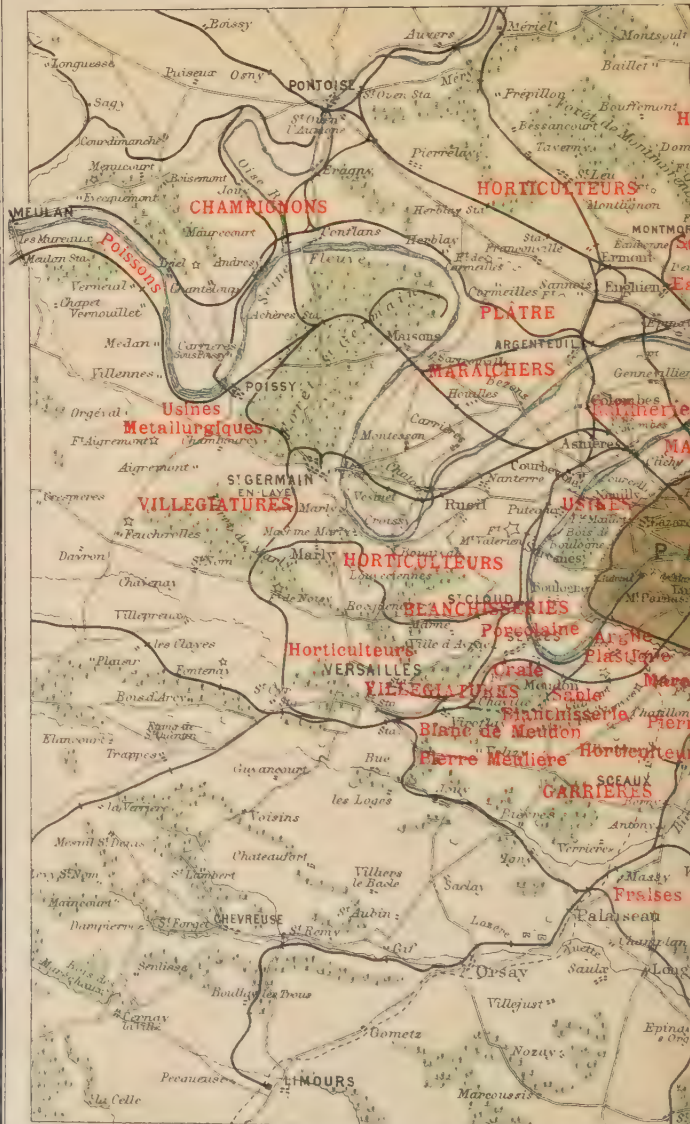


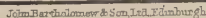


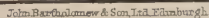
- 1 des Tuileries
- 2 de la Montagne
- 3 de Guillaume Tell
- 4 de Brutus
- 5 de Bonne-Nouvelle
- 6 des Amis de la Patrie
- 7 de Bon Conseil
- 8 du Contrat social
- 9 de la Halle au Blé
- 10 des Marchés
- 11 des Gardes Françaises
- 12 du Muséum
- 13 des Lombards
- 14 des Arcis
- 15 des Droits de l'Homme
- 16 de la Fidélité
- 17 de la Fraternité
- 18 de la Raison
- 19 Révolutionnaire
- 20 de Chaslier
- 21 du Panthéon Français





















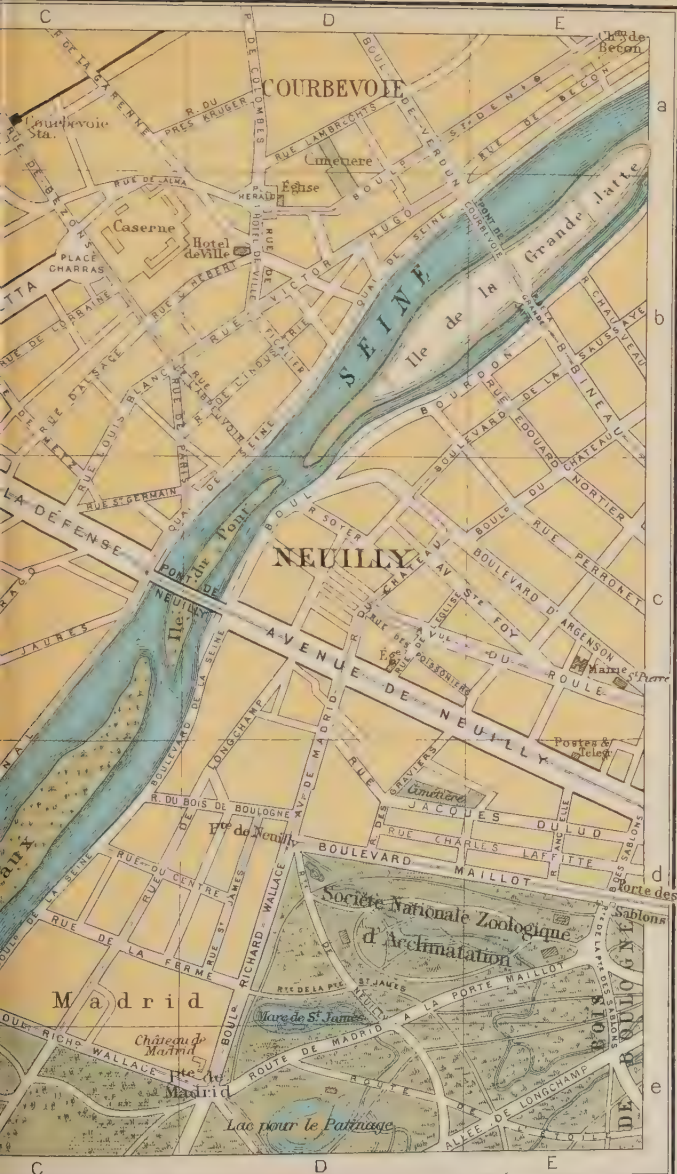














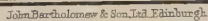
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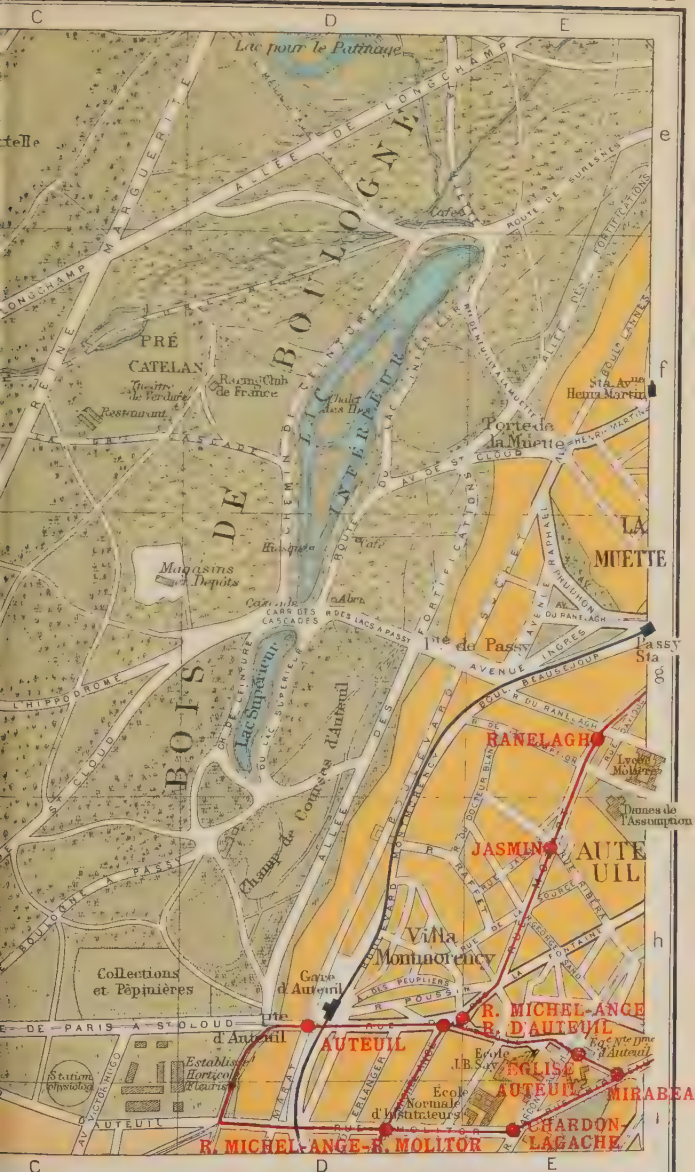




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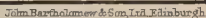


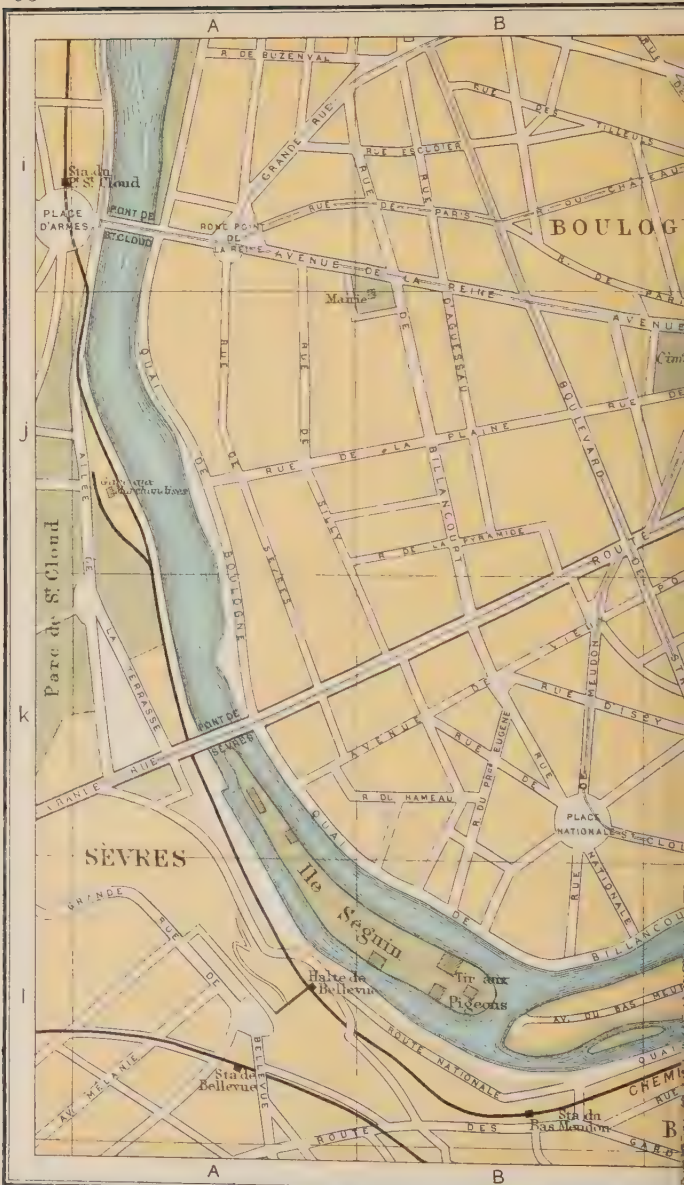


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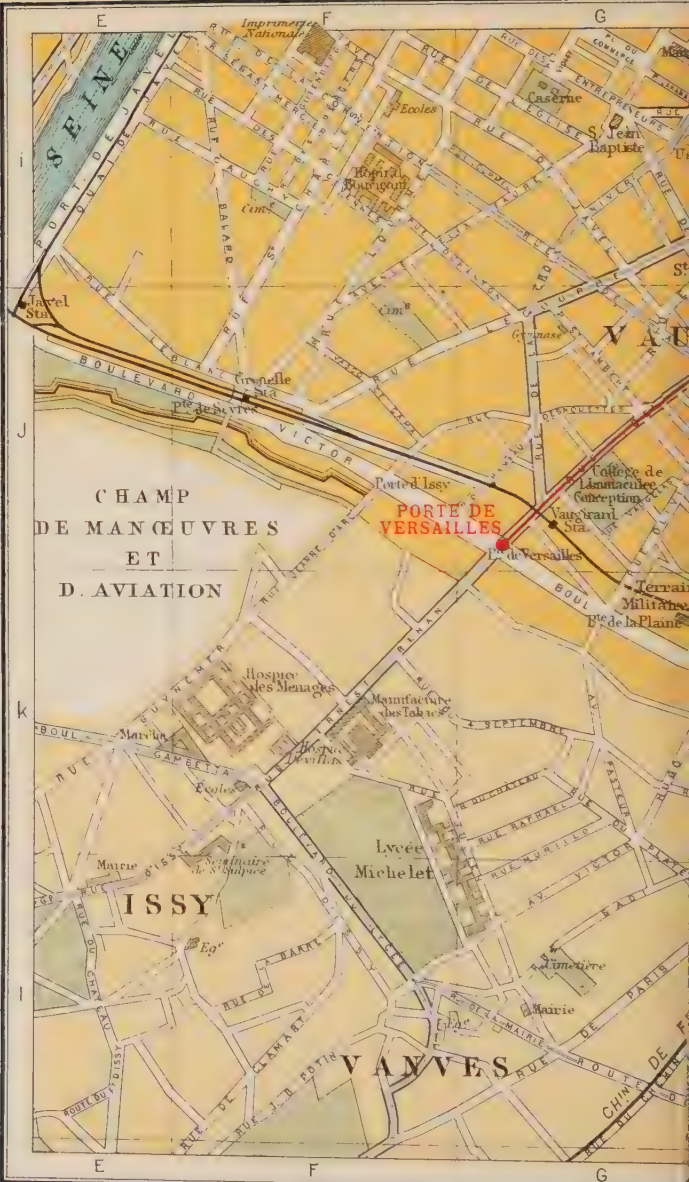
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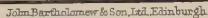




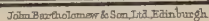














PARIS FOR EVERYMAN

USEFUL INFORMATION

FRENCH MONEY. Although based in theory on the decimal system, 100 centimes being equal to 1 franc, the actual coinage in France is as indicated herewith:

Metal coins: 5, 10, 25, 50 centimes; 1, 2, 5 francs;

Bank-notes: 5, 10, 20, 50, 100, 500, 1000 francs.

The unit of 5 centimes is frequently referred to as a *sou*, e.g.: 35 sous equal 1 franc 75 centimes.

There are still in circulation paper notes issued during the war by provincial Chambers of Commerce for 1 and 2 francs which the visitor should refuse as they are no longer current in Paris.

FRENCH WEIGHTS AND MEASURES, with approximate English equivalents:

Measures of Length: 1 metre=39 inches, 1 decimetre ($\frac{1}{10}$ metre)=4 inches, 1 centimetre ($\frac{1}{100}$ metre)= $\frac{2}{5}$ inch.

1 English mile=roughly $1\frac{1}{2}$ kilometres (a kilometre is 1000 metres), 1 yard=90 centimetres, 1 foot=30 centimetres, 1 inch= $2\frac{1}{2}$ centimetres.

Measures of Weight: 1 gramme= $\frac{1}{16}$ oz., 1 livre (popular term for 500 grammes)= $1\frac{1}{16}$ lbs., 1 kilogramme (1000 grammes)=2.175 lbs.

1 ounce=28 grammes, 1 pound=450 grammes.

Liquid Measures : 1 litre = $1\frac{3}{4}$ pints, 1 gallon = $4\frac{1}{2}$ litres, 1 pint = $\frac{1}{2}$ litre.

Square Measures : 1 are (100 square metres) = $\frac{1}{16}$ rood, 1 hectare = $2\frac{1}{2}$ acres.

1 square foot = $\frac{1}{10}$ square metre, 1 acre = 40 ares, 1 square mile = $2\frac{1}{2}$ square kilometres.

GRATUITIES. In French restaurants and cafés, tips are always expected; in some hotels they are now included in the bill. A safe rule for visitors favoured by rates of exchange is to give a minimum of 10% on the bill when gratuities are expected, and to err on the generous side.

DISPOSAL OF TIME

THE visitor with a limited number of days to spend in Paris should remember the following facts in making his programme for sight-seeing and shopping. Museums, etc., are nearly all closed on Mondays and certain fête days, but they are open on other days between 10 A.M. and 4 or 5 P.M. (for details see pages 202-207). The principal banks and most retail stores are closed from noon on Saturday to Monday morning, whilst certain important department stores, such as the Galeries Lafayette, the Bon-Marché, the Printemps, the Louvre, etc., are open on Saturday afternoon, but closed on Monday until 1 or 2 P.M.

TO FIND ONE'S WAY. When walking without a map it may prove helpful to remember that the Sacré-Cœur is on the north, the Tour Eiffel on the south-west of the city, and that the Seine flows from east to west. The southern side of the river is often called the Left Bank. Street numbers begin at the end of the street nearest the Seine for thoroughfares

running north and south and at the eastern end for those running east and west. The *Bottin*, the Directory of Paris, may be consulted at any café or post office.

MAPS. The tourist will find it helpful to note the following references to adjacent maps on pages 22-45:

Maps 22, 3: — — 30 31	24, 5: 23 26 32 33	26, 7: 25 28 34 35	28, 9: 27 — 36 37
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Maps 38, 9: 30 31 — 40	40, 1: 32 33 39 42	42, 3: 34 35 41 44	44, 5: 36 37 43 —

PASSPORTS AND CARTES D'IDENTITÉ. Foreign visitors staying in Paris longer than four or five weeks should secure a *carte d'identité*. These are issued at the Préfecture de Police, Bureau des Étrangers, 2 Quai du Marché-Neuf (Map 35 Lg). Applicants should present their passports and a "certificat de domicile," which will be made out and signed by their hotel, boarding-house keeper, or concierge on request.

OFFICIAL AND OTHER ADDRESSES

EMBASSIES, CONSULATES AND PASSPORT BUREAUX

BRITISH EMBASSY, 39 Faubourg Saint-Honoré (11 A.M.—3 P.M.). Telephone Élysées 37-43.

BRITISH CONSULATE, 7bis Rue Lord-Byron (10 A.M.—12; 2-4 P.M., except Saturdays, when it closes at noon). Telephone Élysées 42-73.

BRITISH PASSPORT BUREAU, 3 Rue de Chaillot. Same hours as for Consulate.

UNITED STATES EMBASSY, 2 Avenue d'Iéna (private residence of ambassador).

UNITED STATES CHANCELLERIE, 5 Rue Chaillot (10 A.M.-4.30 P.M.). Telephone Passy 12-50, 12-51, 12-52, 12-53, 12-54.

UNITED STATES PASSPORT BUREAU, 18 Rue Tilsit. Same hours as for Chancellerie. Tel. Wagram 54-31, 54-53.

UNITED STATES CONSULATE, 1 Rue des Italiens (9 A.M.-4 P.M. except Saturdays, when it closes at 1 P.M.) Telephone Central 05-51 and 05-52.

CERTAIN BRITISH AND AMERICAN ORGANISATIONS

BRITISH HOSPITAL, 73 Rue de Villiers. Telephone Wagram 52-58. (Consultations on Mondays and Fridays at 9.30 A.M.).

AMERICAN HOSPITAL, 63 Boulevard Victor Hugo-Neuilly-sur-Seine. Tel. Carnot 51-31, 51-32, 51-33, 51-34.

AMERICAN LIBRARY, 10 Rue de l'Élysée (weekdays 10 A.M.-10 P.M., Sun. 2-10 P.M.). Free reading-room.

LYCEUM CLUB (Ladies' Club), 17 Rue de Bellechasse. Telephone Ségur 47-10.

AMERICAN WOMEN'S CLUB, 61 Rue Boissière. Telephone Passy 83-76.

BRITISH CHAMBER OF COMMERCE, 6 Rue Halévy. Telephone Gutenberg 49-21 and Louvre 18-48

AMERICAN CHAMBER OF COMMERCE, 32 Rue Taitbout. Telephone Central 24-14 and Provence 44-81.

INFORMATION BUREAUX

"DAILY MAIL" TRAVEL AND INFORMATION BUREAU, 5 Rue Scribe.

"NEW YORK HERALD" INFORMATION BUREAU, 49 Avenue de l'Opéra.

SYNDICAT D'INITIATIVE DE PARIS, 4 Rue Volney.

SYNDICAT D'INITIATIVE NATIONALE POUR LA FRANCE, 152 Boulevard Haussmann.

LIVRE D'ADRESSES DE MADAME, 229 Rue Saint-Honoré. (Information regarding shops and shopping given by experts. English spoken.)

POSTAL, TELEPHONE AND TELEGRAPH SERVICES AND TARIFFS

THE post offices are open on weekdays from 8 A.M. to 7 P.M. On Sundays and holidays they are mostly

closed, although a few remain open till noon, whilst two of them, at 103 Rue de Grenelle and at the Place de la Bourse, are open day and night. The postal rates for France are: for ordinary letters forty centimes, post-cards thirty centimes, if they contain more than five words of correspondence, otherwise, twenty centimes; the registration fee is one franc extra. Letters for abroad 1 fr. 25, post-cards seventy-five centimes, registration fee 1 fr. 25. There is a special service in Paris proper for the quick delivery of letters. Correspondence sent by this service, which operates by pneumatic tubes connecting the different post offices, should be written on thin paper or on "*cartes pneumatiques*" and posted in boxes, marked "*correspondance pneumatique*," at the post offices. Fee from 1 fr. 50 according to weight.

Telegrams may be sent from any post office at the hours indicated above (or posted like letters, if properly stamped). The tariff for telegrams varies in accordance with the destination of message. Inquire at post office. For the rates for telegrams abroad inquiries should be made at the post offices, as they change frequently. For cables to America considerable economy may be made by marking them L.C.D. This indicates that the message is not urgent and may be delivered any time within twenty-four hours.

Telephone booths are to be found in the post offices and in the majority of hotels and cafés, where the visitor will also find a telephone directory. Visitors not speaking French fluently will be saved annoyance if they ask an employé to secure the desired number for them, and they should write it out beforehand. There is a charge of fifty centimes for each communication which does not exceed two minutes.

MEANS OF CONVEYANCE

THE principal means of conveyance are: taxi-cabs, motor omnibuses, tramways and the underground railways known as the "Métro" and the "Nord-Sud."

TAXI-CABS. The horse-cabs, which in earlier days formed such a characteristic feature of Paris street scenes, have almost entirely vanished, their place being taken by motor taxi-cabs. The latter may be called from the numerous cab-stands, which are to be found along the principal arteries of traffic. When the little white flag beside the driver is up, the cab is free; if it is down, the conveyance is engaged. The tariff for these cabs is 1 fr. 25 for the first 600 metres (approximately 650 yards), 0 fr. 25 for each additional 100 metres or one-and-a-half-minute wait, 1 fr. for each article of luggage, for trips outside the walls of Paris (including the Bois de Boulogne and the Bois de Vincennes) 1 fr. The various charges are indicated on the dials beside the driver and are visible from inside the cab. The dials of certain cabs still register the former tariff, but in such cases a notice in English and French pasted on the window behind the driver indicates that a franc should be added to the charges marked on the dial. For night travel after 11 P.M. the rate charged is double the price registered. It is customary to tip the driver 0 fr. 50 to 1 fr. 50 according to the length and time of the drive. For taxi horse-cabs, the tariff is 1 fr. for the first 600 metres and 0 fr. 25 for each additional 200 metres. But it is advisable to take them by the hour if possible (rate 8 fr. the hour). Additional charges as above. For articles lost or forgotten in taxi-cabs or other vehicles, inquiries must be made at the Préfecture de Police, 1 Rue de Lutèce.

MOTOR BUSES. These conveyances are perhaps the

pleasantest cheap means of getting about. They allow the visitor on the platform or inside to see the life of the streets and the principal buildings. During the day the buses stop only at certain points, indicated by red or green metal discs attached to a lamp-post, but after 11 P.M. they stop anywhere along their route on request made by raising a hand, stick or umbrella. Attached to the discs are numbered tickets which intending passengers should secure, for if the vehicle is crowded the holders of such tickets enter the vehicle in numerical order. The itineraries are divided into sections, for which the tariff is as follows: 1st class, first section 60 centimes, second section 80 centimes, third section 1 fr.; 2nd class and platform, first section 40 centimes, second section 60 centimes, third section 80 centimes.

TRAMWAYS. The same remarks apply to these as to the buses, and the tariff is the same. On certain lines there are two cars attached, one of which is reserved for passengers travelling first class.

UNDERGROUND RAILWAY. This is the most expeditious and cheapest way of getting from one point of the city to another, but it is well to avoid it during the "rush" hours (8-9 A.M., 6.30-7.30 P.M.), as at such times it is overcrowded and most uncomfortable, especially for ladies. The system is composed of two groups of railways, the "Métropolitain," which runs roughly east and west, and the "Nord-Sud," running north and south. At several points (Gare Saint-Lazare, Place Pigalle, Place de la Concorde, etc.) the two groups meet. Tickets bought for one can be used for the other on the same journey. The fare in each is seventy-five centimes first class, forty centimes second class.

The foreigner, particularly if he is visiting the city for the first time, would do well, when possible

to secure a first-class seat. Not only are they less crowded but, should he require information as to where to leave the conveyance in order to reach some particular building or street number, his fellow passengers are more likely to understand English.

TRAIN SERVICES. All hotels and cafés or restaurants of importance will allow the visitors to consult the railway time-tables ("Indicateur des Chemins de Fer"). These are easy to consult, but the following advice may be of use.

The usual opening index of stations gives reference to the French railway systems. Preceding the latter is a table giving the standard fares according to distance and class. The traveller can thus calculate the cost of the excursions mentioned in the final sections of this guide, as he will find the distance in kilometres from Paris indicated opposite each station on main lines.

The international services are given before those of the French railway systems.

SEINE RIVER-BOATS (Bateaux-Parisiens).

An excursion on the river-boats through Paris, or down to St.-Cloud, is well worth taking in fine weather. Among the principal stopping-places are:

Maisons-Alfort — Hôtel de Ville — Châtelet —
Louvre—Tuileries—Alma—Point du Jour—Sèvres
—St.-Cloud—Suresnes.

FREQUENCY OF SERVICES: 15 to 20 min. on weekdays and more frequently on Sundays and fête days, when the boats are crowded. (Special boats to Longchamp on race days.) Tickets must be retained and given up on landing.

TARIFF: Weekdays, from 15 cmes. to 1 fr. or more, according to length of journey. On Sundays and fête days, from 25 cmes. upwards.

WHERE TO STAY

THE following list does not pretend to be a complete directory of the hotels, but merely gives the addresses of those which are in the habit of receiving English and American clients and are consequently thoroughly familiar with their habits and wants.

The asterisks do *not* indicate varying degrees of excellence (all the hotels mentioned being good of their kind), but the varying prices. These are taken from the handbook of the Hotel Keepers' Syndicate and are established on the basis of the charges for a single room per day, without meals. *** indicates hotels charging fifty francs or over, ** between forty and fifty francs, * between twenty-five and forty francs, and no star below twenty-five francs. Naturally gentlemen travelling alone can secure accommodation near one of the railway stations or along the Grands Boulevards for a lower figure, but the hotels indicated are those where ladies travelling unaccompanied can lodge comfortably. Visitors coming to the city in May, June or September should reserve their rooms in advance.

SECTION I. THE CENTRE OF THE CITY (recommended for travellers spending only a few days in Paris):

*** HÔTEL CRILLON, Place de la Concorde.

*** HÔTEL RITZ, Place Vendôme.

*** HÔTEL LOTTI, 7 Rue Castiglione.

*** HÔTEL MEURICE, 228 Rue de Rivoli (opposite Tuileries Gardens).

- *** GRAND HÔTEL, Rue Scribe (close to Place de l'Opéra).
- ** HÔTEL WAGRAM, 208 Rue de Rivoli (opposite Tuileries Gardens).
- ** HÔTEL RÉGINA, 2 Place de Rivoli (opposite Tuileries Gardens).
- ** HÔTEL MÉTROPOLITAIN, 8 Rue Cambon.
- ** HÔTEL DE FRANCE ET DE CHOISEUL, 239 Rue Saint-Honoré.
- ** HÔTEL CONTINENTAL, 3 Rue Castiglione.
- * HÔTEL CHATHAM, 19 Rue Daunou (close to Place de l'Opéra).
- * HÔTEL SAVOY, 194bis, Rue de Rivoli (opposite Tuileries Gardens).
- * HÔTEL WESTMINSTER, 11 Rue de la Paix.
- * HÔTEL OXFORD ET CAMBRIDGE, 221 Rue St.-Honoré.
- * HÔTEL TERMINUS, Saint-Lazare Railway Station.
- * HÔTEL DU LOUVRE, Place du Théâtre-Français.
- HÔTEL DE CALAIS, 5 Rue des Capucines.
- HÔTEL DU DAUPHIN, 12 Rue Saint-Roch.
- HÔTEL FLORIDA, 12 Boulevard Malesherbes (near Place de la Madeleine).
- HÔTEL LOUVOIS, Square Louvois (near Bibliothèque Nationale).
- HÔTEL SILVIA, 6 Rue Godot-de-Mauroy.
- HÔTEL DE MALTE, 63 Rue Richelieu (Palais-Royal).
- HÔTEL DE L'UNIVERS, 10 Rue Croix-des-Petits-Champs (close to the Louvre).
- HÔTEL NORMANDY, 7 Rue de l'Echelle.
- HÔTEL CAUMARTIN, 27 Rue Caumartin.

SECTION II. THE CHAMPS - ÉLYSÉES AND THE ÉTOILE (ARISTOCRATIC RESIDENTIAL QUARTER)

- *** HÔTEL PLAZA-ATHÉNÉE, 25 Avenue Montaigne.
- *** HÔTEL MAJESTIC, 19 Avenue Kléber.
- *** HÔTEL CLARIDGE, 74 Avenue des Champs-Élysées.
- *** HÔTEL CARLTON, 191 Avenue des Champs-Élysées.
- ** HÔTEL CAMPBELL, 47 Avenue Friedland.

- ** HÔTEL GALLIA, 63 Rue Pierre-Charron.
- ** ÉLYSÉE BELLEVUE HOTEL, Rond-Point des Champs-Élysées.
- ** HÔTEL BEAU-SITE, 4 Rue de Presbourg (close to Place de l'Étoile).
- ** HÔTEL COLUMBIA, 16 Avenue Kléber.
- * HÔTEL D'IÉNA, Place d'Iéna.
- * HÔTEL MERCÉDÈS, 9 Rue de Presbourg (close to Place de l'Étoile).
- * HÔTEL SPLENDIDE, 1bis Avenue Carnot.
- * HÔTEL ROOSEVELT, 63 Avenue d'Iéna.
- * HÔTEL MONT-FLEURI, 21 Avenue de la Grande Armée.
- * HÔTEL DU PALAIS, 28 Cours Albert 1^{er}.
- * HÔTEL GROSVENOR, 59 Rue Pierre-Charron.
- * HÔTEL AVENIDA, 41 Rue du Colisée.
- * HÔTEL BALTIMORE, 88bis Avenue Kléber.
- HÔTEL MAGELLAN, 59 Avenue Marceau.
- MONCEAU MODERN HOTEL, 6 Rue Roussel (near Parc Monceau).
- GRAND HÔTEL "LES ACACIAS," 47 Rue des Acacias.
- HÔTEL GEORGE V., 24 Rue de Bassano.
- HÔTEL MATIGNON, 6 Avenue Matignon.
- HÔTEL ROBIN, 9 Rue du Colisée.

SECTION III. THE LEFT BANK OF THE SEINE (STUDENTS' QUARTER).

- *** HÔTEL DU PALAIS D'ORSAY, 9 Quai d'Orsay (opposite Orsay Station).
- *** HÔTEL DU PONT-ROYAL, 37 Rue du Bac.
- ** VICTORIA PALACE HÔTEL, 6 Rue Blaise-Desgoffe.
- ** HÔTEL LUTÉZIA, 43 Boulevard Raspail.
- HÔTEL CAYRE, 4 Boulevard Raspail.
- HÔTEL LAVENUE, 1 Rue du Départ (facing Montparnasse Station).
- HÔTEL DU DANUBE, 58 Rue Jacob.
- HÔTEL SOLFÉRINO, 91 Rue de Lille.
- UNIC HÔTEL, 151 Rue de Rennes.
- HÔTEL DU PAS DE CALAIS, 59 Rue des Saints-Pères.
- HÔTEL JACOB, 44 Rue Jacob.

Visitors who intend staying several weeks or months in Paris frequently prefer a *pension* (boarding-house) or a furnished apartment to a hotel. The principal agencies for the latter are Frank Arthur, 378 Rue Saint-Honoré, and Largier, 32 Boulevard Malesherbes. Notices also appear in the daily papers published in English in Paris: the *Daily Mail*, *New York Herald* and *Chicago Tribune*. For *pensions* the visitor may apply to the American Women's Club, 61 Rue Boissière, and the offices of the Syndicat d'Initiative de Paris, 4 Rue Volney.

WHERE TO DINE

WHILE the Parisian delights in discovering out-of-the-way places, where meals are excellent and prices low, the visitor must content himself with restaurants whose excellence is established or which happen to be conveniently situated.

The following lists are arranged on the same plan as those of the hotels. The city is divided into sections: I. the centre; II. the district around the Champs-Élysées, the Bois de Boulogne and the Place de l'Étoile; III. the Left Bank of the Seine. Four classes of restaurants are indicated in each section; *** indicates a famous house, with a fine wine-cellar; ** not quite so well known but first-rate; * good; no star, pleasant and unassuming. The prices for the same meal, the menu consisting of *hors d'œuvre* or soup, an *entrée* or fish, a roast, a vegetable, sweet or cheese, half bottle of ordinary wine and coffee, will be about as follows: *** sixty to eighty francs per person, ** thirty-five to fifty francs, * fifteen to twenty-five francs, others less than fifteen francs. Naturally, if special dishes are selected or vintage wines ordered, the prices will be correspondingly increased.

I

- *** LARUE, 27 Rue Royale (patronised largely by wealthy business men and politicians).
- *** MONTAGNE, 5 Rue de l'Échelle (modest in appearance but not in quality, clientèle or price).
- *** CAFÉ DE PARIS, 41 Avenue de l'Opéra (fashionable after the theatre).

- *** VOISIN, 14 Rue Cambon (the most famous wine-cellar in Paris).
- *** PAILLARD, 2 Chaussée d'Antin (King Edward VII.'s favourite restaurant).
- ** CAFÉ DE LA RÉGENCE, Place du Théâtre-Français (many actors, good music).
- ** L'ESCARGOT D'OR, 38 Rue Montorgueil.
- ** VIAN, 22 Rue Daunou (small, crowded at lunch-time).
- ** PRUNIER, 9 Rue Duphot (fish, closed July-September).
- ** CAZENAVE, 11 Rue Sainte-Anne (*pâté*).
- ** BEAUGE, 10 Rue Saint-Marc (soles, kidneys).
- ** GRIFFON, 6 Rue d'Antin (game, pancakes).
- ** MARGUERY, 32 Boulevard Bonne-Nouvelle (soles).
- ** BŒUF À LA MODE, 6 Rue de Valois (one of the oldest restaurants in Paris, popular with Americans).
- ** GRAND VATEL, 75 Rue Saint-Honoré (Russian specialities).
- ** DROUANT, 18 Rue Gaillon (Anglo-American dishes, good cocktails).
- * CARTON, 9 Place de la Madeleine (quiet, pleasant for ladies dining alone).
- * MARIE, 22 Rue Louvois (roast chicken, tarts "Marie").
- * AU PETIT BACCHUS, corner Rue Boissy-d'Anglas and Rue Saint-Honoré.
- FOX, 26 Rue d'Amsterdam (roasts, other English specialities).
- BRASSERIE UNIVERSELLE, 31 Avenue de l'Opéra (*hors-d'œuvre*).
- POCCARDI, 9 Boulevard des Italiens and 12 Rue Favart (Italian dishes, crowded).
- BOULANT, 35 Boulevard des Capucines.

II

- *** PAVILLON D'ARMENONVILLE, Bois de Boulogne (very fashionable).
- *** PRÉ CATELAN, Bois de Boulogne (extensive grounds, open-air theatre).

- *** LEDOYEN, Avenue des Champs-Élysées (see page 159).
- *** FOUQUET, 99 Avenue des Champs-Élysées.
- ** PAVILLON DE LA CASCADE, Bois de Boulogne.
- ** LE CABARET, 4 Avenue des Champs-Élysées.
- * PICCADILLY, 15 Avenue Victor-Hugo.
- * PETIT DURAND, 27 Avenue Victor-Hugo.
- CAFÉ LORRAINE, Place des Ternes.
- BRASSERIE DE LA PATRIE, 9 Avenue des Ternes.
- BRASSERIE DES CHAMPIGNEULLES, Avenue Wagram
(close to Place de l'Étoile).

III

- *** FOYOT, 33 Rue de Tournon (a temple to the gastronomic art).
- *** LA TOUR D'ARGENT, 15 Quai de la Tournelle (duck).
- ** RESTAURANT DE LAPEROUSE, 51 Quai des Grands-Augustins (old-fashioned rooms, many specialities).
- ** RESTAURANT LAVENUE, 1 Rue du Départ (pleasant garden).
- * BRASSERIE LUTÉZIA, 43 Boulevard Raspail, entrance Rue de Sèvres.
- * CAFÉ DE LA ROTONDE, corner Boulevard Raspail and Boulevard Montparnasse (a rendezvous for painters of many nationalities).
- * CAFÉ D'HARCOURT, Boulevard Saint-Michel and Rue de la Sorbonne (students' café, pleasant terrace for dining out of doors).
- * GRILL ROOM MÉDICIS, 17 Rue de Médicis (opposite Luxembourg Gardens).
- * CAFÉ VOLTAIRE, 1 Place de l'Odéon.
- * RESTAURANT DES TRIANONS, 5 Place de Rennes (dishes of the French provinces).
- CAFÉ DE FLORE, 170 Boulevard Saint-Germain.
- BATY, corner Boulevard Montparnasse and Boulevard Raspail.
- TAVERNE DU PANTHÉON, corner Rue Soufflot and Boulevard Saint-Michel.

For cheaper meals the visitor may patronise one of

the branches of the Bouillon Duval, which are to be found all over the city, and which correspond to Child's Restaurants in New York and Slater's in London.

Other eating-places which are popular are the "bras-series" situated on the principal avenues and boulevards. They are good for people in a hurry or who are satisfied with a single plate of meat and vegetables and a sweet. Beer is largely drunk in such establishments. The *crémeries*, famed for their *petits-déjeuners* and luncheons at moderate prices, should not be overlooked. A useful gastronomic guide to Paris in English has recently been published, entitled *Paris à la carte*, the author, Mr. Somerville Story, being conversant with his subject.

AMUSEMENTS

No stay in Paris is complete without one or more visits to the theatre or some of the other places of amusement which form so important a part of the life of the capital. Those whose knowledge of French is not first-rate will find their evening more enjoyable if they first read the play they are to see. Copies of all the classic and many of the modern plays are on sale at the principal booksellers'. The Librairie Stock, Place du Théâtre-Français, and the Librairie Théâtrale, Boulevard des Italiens, make a speciality of this branch of literature. English texts of the comedies of Molière and the dramas of Hugo, Rostand, etc., are procurable at the English bookshops, Brentano's, 37 Avenue de l'Opéra, W. H. Smith and Sons, 248 Rue de Rivoli, and Galignani, 224 Rue de Rivoli. They may also be read at the American Library Association, 10 Rue de l'Élysée.

While the plays given at the Théâtre-Français (see page 128) and the Odéon (page 104) are always such as can be seen by any adult, or young person, the character of the performances in the other theatres changes frequently. It is advisable, therefore, to inquire in advance at the ticket agency or from someone living in Paris as to the nature of the performance then being given.

The prices of the seats vary, but the following figures are approximately accurate. The best places, *fauteuils d'orchestre* (orchestra stalls), *fauteuils de balcon*, *première série* (first and second rows in the dress circle), *places de loge* (seats in a box, frequently sold separately) are about 30-50 francs each. The

cheaper seats, *fauteuils de balcon*, 2ème série (back rows in the balcony), *galerie* (second balcony) and *amphithéâtre* (third balcony), 15-30 francs each. In all cases it is well to consult the plan of the theatre, which is on view at the agencies or in the ticket offices. For very new plays and performances at the Théâtre-Français and the Opéra-Comique it is almost always necessary to secure one's places in advance at one of the agencies, of which there are several on the Grands Boulevards, the Avenue de l'Opéra, the Rue Castiglione and the Avenue des Champs-Élysées.

Certain theatres, such as the Théâtre-Français, the Odéon, Opéra, Opéra-Comique, the Théâtre de l'Atelier and the Comédie des Champs-Élysées, are repertory theatres, that is to say that they change the play from day to day. It is therefore advisable to consult one of the Colonnes Morris pillars on the streets on which are placarded the plays then being given, or to buy a copy of *Comœdia*, the daily theatrical newspaper.

The following list of the principal theatres may prove useful to the visitor. We mention briefly the type of play generally given, when possible.

OPERA, MUSICAL COMEDIES

OPÉRA, Place de l'Opéra. Ballets and Grand Opera, both French and foreign.

OPÉRA-COMIQUE, Place Boïeldieu. More popular operas, generally by such composers as Massenet, Puccini, etc.

TRIANON-LYRIQUE, 80 Boulevard Rochechouart.

GAITÉ-LYRIQUE, Square des Arts et Métiers. Old-fashioned light operas, Offenbach, Lecoq, etc.

THÉÂTRE DAUNOU, Rue Daunou.

THÉÂTRE DES BOUFFES-PARIISIENS, 4 Rue Monsigny. Very modern musical comedies, occasionally rather Gallic.

PLAYS

THÉÂTRE-FRANÇAIS, Place du Théâtre-Français. Repertory made up of the masterpieces of the French dramatists from the seventeenth century to the present day. The most famous theatre in Europe.

THÉÂTRE DE L'ODÉON, Place de l'Odéon. Frequently called the second Théâtre-Français. Interesting performances of the classics, both French and foreign, and modern French plays having literary merit.

THÉÂTRE DE L'ATELIER, Place Dancourt. Plays by the younger generation of playwrights produced in a highly "modern" manner.

THÉÂTRE FEMINA, 90 Avenue des Champs Élysées. Comedies.

THÉÂTRE DU GRAND GUIGNOL, 20 Rue Chaptal. One-act farces and "thrillers."

THÉÂTRE DU CHÂTELET, Place du Châtelet. Splendid spectacles, pantomimes; knowledge of French not essential.

THÉÂTRE DE L'AVENUE, 5 Rue de Colisée.

THÉÂTRE DE PARIS, 15 Rue Blanche.

THÉÂTRE DU GYMNASIUM, 38 Boulevard Bonne-Nouvelle.

THÉÂTRE DE LA RENAISSANCE, 20 Boulevard Saint-Martin.

THÉÂTRE DE LA PORTE SAINT-MARTIN, 18 Boulevard Saint-Martin. Modern French plays by such well-known authors as Bernstein, Brieux, Bataille, etc. Generally very well acted.

THÉÂTRE DES VARIÉTÉS, 7 Boulevard Montmartre.

THÉÂTRE DU PALAIS-ROYAL, 38 Rue de Montpensier.

THÉÂTRE DES CAPUCINES, 39 Boulevard des Capucines.

THÉÂTRE ÉDOUARD VII., Rue Édouard VII. Light comedies and farces; knowledge of French essential.

Two popular music-halls are the Olympia, 28 Boulevard des Capucines, and the Alhambra, 50 Rue de Malte (near the Place de la République), where there are always a number of English "turns." Another large house has recently opened its doors near the Étoile—the Empire, 41 Avenue de Wagram. The

beautiful Théâtre des Champs Élysées has been recently converted into a music-hall.

Splendid revues are put on at the Casino de Paris, Rue de Clichy, the Ambassadeurs in the Champs-Élysées (closed in winter), the Moulin Rouge, Place Blanche, the Folies-Bergère, Rue Richer, and the Concert Mayol, Rue de l'Échiquier. These revues frequently have humorous scenes of a rather broad character. The Folies - Bergère is the one most patronised by foreigners, while the Casino de Paris is preferred by the French.

The finest cinema halls are those on the Grands Boulevards between the Madeleine and the Faubourg Montmartre, the Colisée in the Avenue des Champs-Élysées, and the Gaumont Palace, Boulevard de Clichy, the largest of all, where the programme frequently has also other attractions (ballets, etc.).

Dancing takes place in practically all the restaurants which cater for people who take supper after the play. The majority of these night resorts are situated in the district between the Place Blanche and the Place Pigalle at Montmartre.

Others whose success is more or less ephemeral have sprung up in other parts of the city. The famous dance hall, the Moulin Rouge, Boulevard de Clichy, is again open and enjoys considerable popularity, as does also a similar establishment, the Bal Tabarin in the Rue Victor-Massé. On the Left Bank there is the Bal Bullier at the top of the Boulevard Saint-Michel, where several generations of students have made merry; it is nevertheless quieter than the other two halls mentioned above.

MUSIC. Those who care for music will find plenty in Paris, and are recommended to buy one of the little weekly guides to be had at any music shop.

Classical concerts are given chiefly in the period from October to April.

CONCERTS COLONNE, Théâtre du Châtelet, Place du Châtelet, on Saturday evenings and Sundays.

CONCERTS DU CONSERVATOIRE DE MUSIQUE, 2 Rue du Conservatoire. Sundays during the season.

CONCERTS PASDELOUP. } See announcements. Good
CONCERTS LAMOUREUX. } programmes.

CHURCH MUSIC. The best is to be heard at Saint-Gervais and Saint-Eustache on great festivals (tickets required). The organs and organists at Notre-Dame and St.-Sulpice are well worth hearing. See also special announcements for the Chanteurs de Saint-Gervais and for the Auditions de la Schola Cantorum.

Information regarding current and forthcoming plays, concerts, cinema performances, art sales and exhibitions, books, etc., may be found in the periodical *This Week in Paris*, which appears every Friday. On sale at all news-stands.

THE ALMANAC OF THE PARISIAN

STRANGERS contemplating a visit to Paris may find the following hints regarding certain characteristics of the different seasons useful in deciding at what time of year to make their trip.

As far as regards climatic conditions the pleasantest months are April, May and June. July, August and September are liable to be unpleasantly warm, October may or may not be fine, and in November begins the damp, rainy season, which frequently lasts till the end of March.

Socially the Season corresponds to the winter and spring months, beginning in January and reaching its height during the last fortnight of June. Recently the number of wealthy Parisians who go away for weeks or months during the winter to the resorts of the Pyrenees, Switzerland and the Riviera has modified this, and May and June have become the only two months when it is obligatory for the world of fashion to be in town. At this period of the year the "chic" *Parisienne* may be seen walking in the Bois de Boulogne about noon, attending the race meetings or art exhibitions during the afternoon, returning to the Bois for tea or dinner, going to some ball or gala performance at the Opéra and ending her day at one of the fashionable dancing-places or night restaurants.

The following is a partial calendar of certain important dates in the artistic, social and sporting life of the capital:

January :

Salon d'Hiver, Grand Palais.

Exposition du Cercle Volney, 7 Rue Volney.

Exposition des Miniaturistes, 11 Rue Royale.
Important "first-nights" at the theatres.
Many private dances.
Trotting races at Vincennes.

February :

Salon des Artistes Indépendants, Grand Palais.
Salon des Aquarellistes Français, Galerie Georges Petit.
Balls public and private for the Mardi-Gras (Shrove Tuesday).
Football matches at the various Stadiums.
Cross-country foot-races.

March :

Salon des Humoristes, 64 Rue de la Boétie.
Salon de l'Union des Femmes Peintres et Sculpteurs, Grand Palais.
Salon des Artistes Décorateurs, Musée des Arts Décoratives.
Football (international matches).
Tennis (Championship of France, covered courts).
Lenten services at the principal churches (sermons by well-known preachers).
Carnival of the Mi-Carême (procession in the streets and numerous fancy-dress balls, public and private).

April :

Exposition de "L'Araignée," Galerie Devambez.
Salon des Artistes Français and Société Nationale des Beaux-Arts, Grand Palais (end of the month).
Concours Hippique (Horse Show), Grand Palais.
Races at Longchamp.
Numerous charity fêtes.
Balls at the Opéra.

May :

Foire de Paris (Industrial Exhibition), Esplanade des Invalides.
Dog Show, Tuileries Gardens.

Foire de Saint-Germain (Reconstitution of Mediæval Paris), Place Saint-Sulpice.

Numerous important athletic meetings (field sports).
Flower Show, the Gardens of Bagatelle, Bois de Boulogne.

June :

Gala performances at the Opéra.

Elaborate private balls.

Tennis Championship of France (many international entries).

Fashionable Race Meetings:

Chantilly: Prix de Diane, Prix du Jockey Club.

Auteuil: Grand Steeple, Derby, Journée des Drags.

Longchamp: Grand Prix (last Sunday in month).

Season ends with the Grande Semaine, the week preceding the Grand Prix.

July :

Military Review at Longchamp. Popular festival on the 14th.

August and September :

The Parisian deserts the capital. Many theatres closed.

October :

Automobile Show, Grand Palais.

Race meetings at Chantilly, Maisons-Laffitte, Auteuil.

November :

Salon d'Automne, Grand Palais.

Chrysanthemum Show (Jardin d'Acclimatation or Cours-la-Reine).

Fête de Sainte Catherine (popular balls in honour of the Patron Saint of the working girls).

December :

Salon de l'Aéronautique, Grand Palais.

Exposition des Tout Petits, Galerie Georges Petit.

Exposition de la Société Nationale de Peinture et de Sculpture, 64 Rue de la Boétie.

BIBLIOGRAPHY

OF making books on Paris there is no end.

Among them all certain works have proved their worth and increase the pleasure of the traveller coming to Paris for a longer or shorter stay. For the visitor desiring to study the city in detail, but unfamiliar with French, the best general work is *The Blue Guide to Paris*, edited by Muirhead. *Mediæval Paris*, by Thomas Okey, is a fascinating volume, which combines the history of the city with a series of walks and anecdotes about the historical incidents associated with the principal buildings and thoroughfares. The same author's *Paris and its Story*, with the charming pen-and-ink sketches of Katherine Kimball and handsome colour plates, makes a delightful souvenir of one's Paris days, and one which hundreds of visitors yearly take back with them. Augustus Hare's *Walks in Paris* and its companion volume *Days near Paris* have already delighted several generations of tourists. In a lighter vein, and dealing with the city and its inhabitants as they appear to a cultured Englishman, is E. V. Lucas' *A Wanderer in Paris*.

Carlyle's *French Revolution* affords unforgettable pictures of the court of the Bourbon kings and Paris during the Reign of Terror, while Mrs. Frances Eliot's *Old Court Life in France* is admirable with its combination of history and romance; but for vivid colouring and appeal to the imagination nothing surpasses the works of Alexandre Dumas which deal with the history of the French court and national

life from the time of the religious wars to the Revolution. Other works of fiction relating to Paris and translated into English are: Abbé Prévost's *Manon Lescaut*, Murger's *Scenes of Bohemian Life*, and Victor Hugo's *Notre-Dame de Paris* and *Les Misérables*. Hugo and Balzac took infinite pains to establish the settings for their stories, and certain scenes in *La Comédie Humaine* especially will come vividly before the traveller who loiters besides the Seine or gazes on the city from the heights of the cemetery of Père-Lachaise. But the Paris of the novelist forms a subject in itself and is outside the scope of the present volume. The foregoing notes are therefore only intended to stimulate the curiosity of the intending visitor who will find an added enjoyment in identifying streets and localities of which he first made the acquaintance between book-covers.

AN OUTLINE OF THE HISTORY OF PARIS

THE following brief account of the growth and development of Paris may prove useful to the visitor as a connecting link between the various objects of interest he visits and the history of France as a whole.

ORIGIN OF THE CITY AND THE GALLO-ROMAN PERIOD (53 B.C.—480 A.D.). The first historical record of a settlement on the site of the present city of Paris is to be found in Julius Cæsar's account of the conquest of Gaul (53 B.C.). He mentions a tribe called the Parisii, who inhabited an island in the Seine, their chief town being known as Lutetia. This island is that of La Cité (see Walk I.). The Roman colony established here extended gradually to the southern bank of the river where traces of some of its buildings are still to be found (the Arènes de Lutèce, page 174, and

the Palais des Thermes, page 94). Among the most famous governors in this part of the empire was Julian the Apostate, who set out from Lutetia on his successful attempt to seize imperial power (A.D. 361). Christianity had already been introduced (about A.D. 250) by St. Denis. The saint suffered martyrdom on the hill of Montmartre, but not before he had made many converts to the new faith. From the beginning of the fifth century the city changed its name, being more frequently referred to as Paris, instead of Lutetia. This change coincides with the gradual decline of the Roman power. In A.D. 451 Paris escaped pillage by the Hunnish chieftain, who spared the city owing to the intervention of Ste. Geneviève.

THE MEROVINGIAN DYNASTY (480-750). Clovis, the first Christian king of the Franks, who expelled the last of the Roman governors, established the city's importance under the new rulers, who were known as the Merovingians (from Merwig, Clovis' grandfather). This dynasty did little building, and no traces of their reigns are to be found in the present city.

CARLOVINGIAN DYNASTY (750-987). This house did even less for Paris than their predecessors. Charlemagne (768-814) transferred the seat of his government to Aix-la-Chapelle and, under the later Carolingian kings, the city suffered repeatedly at the hands of the Norsemen. The latter, after coming up the Seine, frequently raided the rich suburbs and even attacked the city itself. The most celebrated of these sieges was that of 885 (see page 93). Nevertheless, during this period certain buildings which have survived to our own day were constructed. Among them are the Abbey of Saint-Denis, the tower of Saint-Germain-des-Prés, and the church of Saint-Julien-le-Pauvre.

CAPETIAN DYNASTY (987-1328). The authority of the descendants of Charlemagne steadily declined, and the power passed into the hands of the Capets, who had, for several generations, played a prominent part in the life of Paris. The first of this house to assume the title of King of France was Hugh, who ascended the throne in 987. Under this dynasty the city was refortified, and numerous churches and monastic establishments sprang up both within and without the walls. Traces of some of the building done under the early Capetian kings may be found in the foundations of the Louvre, Notre-Dame, and parts of the church of Saint-Germain-des-Prés.

During the reign of Philippe-Auguste (1189-1223) Paris took its place for the first time as one of the chief cities of Europe. This monarch, brother-in-arms of Richard Cœur-de-Lion, carried out the paving of the capital, and erected around it a girdle of walls and towers as shown in Maps 2 and 3. It remained, however, for one of his successors, Louis IX. (1226-1270), to adorn Paris with those magnificent examples of Gothic architecture, the Sainte-Chapelle and the interior and west front of Notre-Dame. Not content with thus embellishing the capital, the great king, known under the title of St. Louis, further strove to raise the intellectual level of his subjects by reorganising the University of Paris, and encouraging the founding of schools and colleges. One of the latter, established by his chaplain, Robert de Sorbon, was destined to become the centre of the university, and the seat of its governing body. The successors of St. Louis found themselves unable or incompetent to carry on his work. The power of the crown came to be menaced, on the one hand, by the great feudal nobles, and on the other, by the turbulent populace of the capital. At this period

the kings of France resided on the site of the Palace of the Louvre, but of the buildings of their day no trace remains. A reminder of the Paris of this period is, however, to be found in the towers of the Conciergerie (page 89), where the officials, charged with punishing merchants who speculated in food supplies, and other profiteers, resided.

THE HOUSE OF VALOIS (1328-1589). The last direct descendant of St. Louis, Charles IV. (1322-1328), having died without issue, the crown passed to the Valois family, whose advent to the throne coincided with the beginning of the Hundred Years' War against England. Not only had the country to contend against foreign foes, but it suffered also from civil strife between the various great feudal lords, whose territories, wealth and power exceeded that of the king. After the disastrous battles of Crécy and Poitiers, the latter resulting in the capture of the French king, Jean II. (1350-1364), Paris first attempted home rule, but speedily fell a prey to the opposing factions of the Burgundians and Armagnacs, supporters of the Duc d'Orléans, whose encounters frequently took place in the principal streets. In 1421 the city was occupied by the English, who held it for twenty years and resisted a siege by Jeanne d'Arc (1429), who was wounded while reconnoitring the walls (see page 126). The English invaders were finally expelled (1446) in the reign of King Charles VII. (1422-1461). The latter's heir, Louis XI. (1461-1483), made a special effort to ingratiate himself with the citizens of his capital, the civic importance of which he emphasised as a means of weakening the power of his nobles. This period was that of the later Gothic architecture, of which we find traces in many churches, among which are Saint-Eustache, Saint-Séverin, Saint-Étienne-du-Mont,

as well as in the Tour Saint-Jacques and the Hôtel de Sens. With the Italian campaigns of Charles VIII. (1483-1498), Louis XII. (1498-1515), and François I. (1515-1547) we enter upon the period known as the Renaissance which profoundly modified the art and life of France as it did that of all Europe. In Paris the new age found expression in the works of Italian artists whose technical skill won them favour at court. Entrusted with the decoration of the royal palaces they introduced a new spirit in architecture, transforming the mediæval fortresses into splendid residences. Such a change was exemplified in the "new" Louvre which François I. undertook to erect on the site of the older buildings, and the emplacement of which is shown on the map, page 48. Other edifices which date from this time are the Fountain of the Innocents with its charming carvings by Jean Goujon (see pages 111 and 133), the Hôtel Carnavalet (page 144) and portions of the Palace of Fontainebleau (page 191). Henri II. (1547-1549), who succeeded his father, set about the execution of the latter's plans for renovating the Louvre, but his death on the tournament field of the Place des Vosges (page 143) left much unfinished. It remained for his ambitious queen, Catherine de Médicis, to complete them, and she also built the Palace of the Tuileries, destroyed in 1871 by the Communists (page 125). It was Catherine de Médicis who was the real ruler of France during the troublous times of the religious wars which culminated in the massacre of St. Bartholomew (1572), although the crown was worn successively by three of her sons, François II. (1559-1560), Charles IX. (1560-1574), and Henri III. (1574-1589). On the death of the latter, Paris, at that time one of the strongholds of the Catholic party, refused to recognise his successor, Henri IV. (1589-1610), and it was not

until the latter announced his conversion that the city opened its gates to him.

HOUSE OF BOURBON (1589-1792). Like Louis XI., Henri IV. set out to win favour with the burgesses who had at first proved hostile to him. With this end in view, he formed an extensive plan for the embellishment of Paris. New squares were designed (Place Dauphine and Place des Vosges), additions were made to the Louvre, the Pont-Neuf was completed, and the city, as a whole, began to lose much of its mediæval aspect. During the reign of his rather weak son, Louis XIII. (1610-1643), the Italian Queen Mother, Marie de Médicis, and her minister, the Cardinal Richelieu, carried on Henri's plans. The palace and gardens of the Luxembourg were designed for the queen, while the cardinal undertook the construction of a palace for himself, the present Palais-Royal, which rivalled the Louvre in extent and magnificence. Among the cardinal's other activities, which modified the life and appearance of the city, may be mentioned the rebuilding of the Sorbonne (where he is buried), the creation of the Académie Française and the enlargement of the Bibliothèque Nationale. The latter institution owes still more to Richelieu's successor, Cardinal Mazarin. This prelate directed the policies of France during the long minority of Louis XIV. (1643-1715). During the early years of the latter's reign, Paris enjoyed a period of material prosperity such as it had not known for several centuries, and while the armies of the king made France the great political power of Europe, his capital came to be the intellectual and fashionable centre of the Continent. This evolution coincided with the construction of many other public buildings: among them the Hôtel des Invalides, the church of Val-de-Grâce (now a hospital),

and the Institute of France, originally intended to house the Collège des Quatre Nations, an institution founded by Mazarin for the purpose of instilling French culture into the sons of wealthy families of Spain, Italy, Flanders and Germany. To celebrate the victories of the armies commanded by Turenne and Condé, the triumphal arches of the Porte Saint-Martin and the Porte Saint-Denis were erected, while the eastern façade of the Louvre was completed, and the squares now known as the Place de la Concorde and the Place Vendôme were designed. In spite of all these embellishments to his capital Louis XIV. spent as little of his time as possible in Paris. The seat of the government and the court was transferred to Versailles, where the great palace, with its thousands of rooms connected by miles of corridors, and the acres of gardens remain the most enduring monument of the "Grand Siècle" and the "Roi Soleil" as Louis XIV. liked to be called. Many of the nobles, however, preferred Paris to Versailles and erected a number of fine private mansions, chiefly in the neighbourhood of the Faubourgs Saint-Honoré and Saint-Germain and around the district known as the "Marais" (see Walk VII). Most of these that still remain have passed from the families of the original owners into the hands of the state: among them are the Imprimerie Nationale, the Banque de France, the Palais de l'Élysée, etc., etc.

Once again, on the death of Louis XIV., the government was administered by a regent, who, in this instance, was the dissipated Philippe d'Orléans, uncle of the new king Louis XV. (1715-1774). This period marks a decline in the prosperity and power of France as a whole and finds its reflection in the almost complete absence of any important building operations in the capital; nor are those

buildings which date from this time, such as the Palais-Bourbon and the church of Saint-Sulpice, worthy of their immediate predecessors. An exception might be made in favour of the Panthéon, although the latter owes much to its commanding position. The death of Louis XV. coincided with a period of great economic stress, and the first efforts of his successor, Louis XVI. (1774-1795), were devoted to the stabilisation of the state finances. These, however, had become hopelessly involved by generations of extravagance, nor could the adoption of the reforms suggested by the king's ministers Necker and Turgot do more than delay the approaching collapse of the monarchy. In 1789 Louis XVI. convoked the meeting of the Assembly of the States-General; the same year marked the outbreak of rioting in Paris, the capture of the Bastille by the mob, and the attack on Versailles whence the king was brought back to Paris, a virtual prisoner.

THE REVOLUTION AND FIRST EMPIRE. In 1792, following the convocation of a National Convention, came the abolition of royalty, the trial and execution of Louis XVI., and the brief but terrible Reign of Terror which came to an end with the fall of Robespierre, 28th July, 1794. The following year the central authority of the Republic was vested in the hands of a Directorate which gave place in 1799 to a Consulate with Napoleon Bonaparte as First Consul. During these times of social upheaval little was attempted in the way of changing the aspect of the city. Louis XVI. did indeed enclose Paris in a new wall (see map, page 3), but this enterprise proved as unpopular as the other changes he made, giving rise to the alliterative saying, "Le mur de Paris rend Paris murmurant" (The immuring of Paris makes Paris murmur). The Revolution did even less,

and the only traces one finds of it to-day are the inscription of its motto, "Liberté, Égalité, Fraternité," on churches and public buildings. The Consulate and the First Empire which followed (1804) are marked by the disappearance of those narrow streets which extended to the north of the Louvre, replaced by the arcades of the Rue de Rivoli and Rue Castiglione. The Arc du Carrousel was erected and the Arc de Triomphe de l'Étoile was begun at the intersection of a number of wide new avenues named after the emperor's victories and the generals who had helped to win them. Altogether more than sixty new streets were traced out and the drainage and paving of the existing thoroughfares greatly improved.

THE RESTORATION AND SECOND EMPIRE. The short-lived Restoration—Louis XVIII. (1814–1824), Charles X. (1824–1830)—did comparatively little to modify the physiognomy of Paris, nor did Louis-Philippe (1830–1848) do more than complete the Arc de Triomphe, erect the Obelisk in the Place de la Concorde and carry out various restorations in bad taste. Following the Rising of 1848 we have the Second Republic, which in its turn was overthrown by Louis-Napoleon (1851). This nephew of the great ruler caused himself to be elected Emperor of the French the following year and assumed the title of Napoleon III., Bonaparte's son, popularly known as "l'Aiglon," who died in exile, being considered the second Napoleon. Under the Second Empire Paris was transformed more completely than it had been in the three preceding centuries, and became to a great extent the city that we see to-day. The construction of those miles of monotonous avenues which are now the so-called Outer Boulevards, was undertaken (see page 177), while uninteresting streets linked the centre of the city

with its outlying districts. Old sections entirely disappeared, and the restorers dealt ruthlessly with such buildings as were allowed to survive, while attempting to give them their original appearance at the expense of all that the intervening centuries had added to their beauty and interest. But worse was to follow. After the capture of Napoleon at Sedan during the Franco-Prussian War (1870-1871) and the inauguration of the Third Republic, Paris was besieged and bombarded by the Germans and finally capitulated on 28th January, 1871. The turbulent elements among the population, held in check by the Prussian invaders, took advantage of the latter's retirement, in March of the same year, to rise and proclaim the COMMUNE. The latter, created in opposition to the regularly constituted government, attempted to administer the city, but was attacked by the regular troops and overthrown after a month of desperate fighting. The Communist leaders had sworn that they would destroy the city they could not rule, and during the last weeks of the struggle endeavoured to wipe out whole districts by setting on fire public and private buildings. The destruction thus caused was enormous, and among the edifices which disappeared entirely were the Palace of the Tuileries and the Hôtel de Ville.

THE THIRD REPUBLIC, 1871. When the insurrection was finally quelled much rebuilding was necessary, and further modifications of the city took place following the introduction of modern means of communication, the making of tramways, and the construction of the underground railway. Among the buildings which date from the latter part of the nineteenth century are the new Hôtel de Ville, the Trocadéro, the new Sorbonne, the Tour Eiffel and the Sacré-Cœur. The last twenty-five years have

also contributed certain notable additions to the city in the shape of the Grand and Petit Palais, the railway station of the Quai d'Orsay, the great department stores, etc.

But the vicissitudes of Paris were by no means at an end. During the recent war, and particularly at the time of the long-range bombardment and air raids of 1918, the principal buildings formed targets for the enemy, and traces of German explosives are still to be seen on the Ministère de la Guerre, the church of Notre-Dame-de-Lorette and elsewhere. Other changes, which the next few years are likely to see realised, are: the destruction of the fortifications, which will be replaced by a series of avenues and parks; the construction of a great Triumphal Way continuing the Avenue de la Grande Armée beyond the Porte Maillot, which will be transformed into the Place de la Victoire, commemorating the Great War; buildings for the Exposition Coloniale of 1924; a Cité Universitaire in the neighbourhood of the Parc Montsouris, and a chain of stadiums in the suburbs of the city. Thus we shall see that the future chapters of the history of Paris are likely to be worthy in every respect of the past. Those which are already written have left us records of historic and artistic interest perhaps unequalled anywhere else in the world.

WALKS IN PARIS

WALK I.—THE CITÉ

Palais de Justice—Sainte-Chapelle—The Pont-Neuf—Notre-Dame (Maps 34-35).

IF we wish to understand the city of Paris, as seen to-day, we must have a knowledge of the different stages through which it has passed from the time when it was a mere riverside village of mud huts, inhabited by half-barbarous savages, to the days when it has become one of the great European capitals.

Let us begin by examining that region (still the centre of the city's civic life) where the earliest Parisians, or rather the members of the tribe of the Parisii, were living when they first appear in history. This district is formed by the Island of the Cité, now connected with the northern and southern banks of the Seine by eight stone bridges, which have taken the place of the two wooden structures and ferries that existed in Roman times. Leaving the Place du Châtelet (Map 35 Lg) by the Pont-au-Change (the centre of the banking and money-changing business during the Middle Ages), we find ourselves facing the imposing buildings which make up the PALAIS DE JUSTICE. Here for two thousand years, under a score of different rulers, justice has been administered; and it is interesting to reflect that the judges of ancient Rome would have little difficulty in trying cases there to-day. The present French Code Napoléon and subsequent legislation which replaced the mediæval

jurisprudence follow indeed closely the Roman Codes of Augustus, the Institutes of Justinian and Gaius.

Of the old buildings of the Palais de Justice little survives, and that little is comparatively modern. But the old clock which gives the corner tower the name of the Tour de l'Horloge is probably the oldest public timepiece in France; it was set up there by Charles V. in 1370.

To enter the Palais we turn to the right from the Boulevard du Palais (Map 35 Lg) and enter the Cour d'Honneur at the foot of the main stairway. Before ascending the latter, turn to the right and notice the short flight of steps that go down to what is now a café-restaurant for the judges, lawyers and other persons whose business brings them to the law-courts. A hundred and thirty years ago these steps led to the cells of the prison of the Conciergerie, and up them there passed hundreds of victims of the Revolutionary Tribunal which held its sessions in the hall known as the Chambre Dorée (see below). In this courtyard stood the carts waiting for their daily loads of prisoners to be taken to the scene of execution, now the Place de la Concorde.

Mounting the stairway we enter the bare Galerie Marchand, and turning to the right arrive at the great "Salle des Pas-Perdus" (the "Hall of the Lost Steps"). This vast room was at one time a meeting-place for idlers and people of fashion who came here to gossip, exchange the news of the day and look over the volumes displayed on the book-stalls that stood against the pillars. It was used also for those quaint miracle plays such as Victor Hugo describes in *Notre-Dame de Paris*. Now these non-legal accessories have vanished, but the hall, nevertheless, presents an animated scene when the courts are in session (11 A.M.-4 P.M.) with the lawyers in their robes

hurrying to and fro among the anxious clients and witnesses waiting for their cases to be called. All the courts are open to the public, and visitors interested in legal matters should not miss hearing the speeches and cross-examinations of the French barristers in the Cour d'Assises (Criminal Court), Cour de Cassation (Supreme Court of Appeal) and so on. The ordinary traveller will, however, be satisfied with an inspection of the famous *Chambre Dorée*, entered from the north-west corner of the *Salle des Pas-Perdus*. This room is remarkable not only for the richness of its decoration, dating from the seventeenth century, but as the scene of several dramatic episodes in French history. Here occurred the famous outburst of Louis XIV., who, when the judges ventured to question the rights of the State to intervene in a certain matter, exclaimed "*L'État c'est moi*" (I am the State), and bade them arrange the law to suit his convenience. By the irony of fate, this same hall witnessed a very different scene connected with French royalty, for within its walls the trial and condemnation of Marie-Antoinette took place. At that time it was the seat of the Revolutionary Tribunal, of which we have already spoken. Here were tried, convicted and sentenced to death hundreds of those nobles who remained faithful to the monarchy. Later the Girondins, members of the National Convention who were unwilling to prolong the Reign of Terror, and finally Robespierre and the Public Prosecutor, Fouquier-Tinville himself, shared the fate of their victims in this same room.

To leave the Palais we descend the stairway by which we entered and turn to the left to reach the beautiful *SAINTE-CHAPELLE*, one of the triumphs of Gothic architecture. This chapel was built by Pierre

de Montereau in three years (1245-1248) for Louis IX., who wished to erect a shrine worthy of certain relics, notably the Crown of Thorns, sent to him by the Emperor of Constantinople. In the eighteenth century it was allowed to fall into a sad state of neglect and was subsequently used for storing archives. In 1855, however, it was restored with admirable respect for its style.

The building is composed of two chapels superimposed, the lower of which was used for the services attended by the inferior dignitaries of the court, while the upper was reserved for the king and the more important members of the nobility. They are connected to-day as they were in the days of St. Louis by a winding staircase, the comparative darkness of which renders all the more beautiful the soft warm colouring that greets one on entering the Upper Chapel. An eloquent admirer of this extraordinary building has said of it: "In the contest between light and darkness in architecture, the creator of the Sainte-Chapelle in the pride of his victory built with light itself." The richness of the jewelled radiance, especially on sunny days, is unequalled anywhere in Europe. Hours might be spent in deciphering the quaint devices on the eleven hundred separate panels that form the windows. The Bible is represented here book by book, almost chapter by chapter, from the Creation to the Apocalypse, and in one window (the first to the right of the entrance) the visitor may see the Translation of the Relics for which the chapel was created, with contemporary portraits of the Emperor Baldwin of Constantinople, King Louis and the latter's mother, Blanche of Castille. The coat of arms of the latter, a pair of towers, appears frequently on the walls of the Upper and Lower Chapels. The

traveller will also be interested in the little oratory against the south wall of the Upper Chapel where the timorous Louis XI. was wont to worship the relics unobserved.

We return to the Cour d'Honneur and continuing along the Boulevard du Palais reach the Quai des Orfèvres, which we follow to the right where it ends at the PONT-NEUF (Map 34 KLg).

This bridge has been one of the busiest corners in Paris ever since the days when it was inaugurated by Henri IV. In the sixteenth and seventeenth centuries it was the rendezvous of strolling players who set up their improvised theatres at either end of the bridge, then lined with houses entirely concealing the river. Jugglers performed their tricks here; wandering musicians charmed the ears of the passers-by; the loiterers congregated about quack doctors, vaunting their wares, or passed critical comments on the pictures exposed here during the open-air art exhibitions at Whitsuntide. It may be mentioned that more than one painter whose canvases now adorn the galleries of the Louvre, first made his bow to the public in this informal setting. The bridge, too, formed the meeting-place for wits and satirists who railed against the foibles of the moment, much as do nowadays the "chansonniers" of Montmartre and the Latin Quarter.

After paying our respects to the statue of Henri IV., whose witty tongue and easy morals made him a perpetual favourite with Parisians, we follow the Quai de l'Horloge back towards the Pont au Change. On our way we pass in front of the forbidding towers of the Prison of the CONCIERGERIE (Map 35 Lg). The latter may be visited on Thursdays with a special permit issued by the Préfecture de Police, 1 Rue de Lutèce, near the Palais de Justice, but it offers

little of special interest apart from the cells of Marie-Antoinette, now converted into a memorial chapel, and those of Robespierre and the members of the Girondin party.

We pass the Pont-au-Change and take the second street to the right, the Rue de la Cité, which, after crossing a square where on Wednesdays a flower market is held and on Sundays a bird market, brings us past the Hôtel-Dieu to the Place du Parvis Notre-Dame. Before we cross the latter to visit the church it is interesting to recall that the Hôtel-Dieu has cared for ailing Parisians continuously since the seventh century.

The cathedral church of NOTRE-DAME (Map 35 Lh) is one of the finest of French cathedrals. Begun in 1163, the building that we see to-day dates almost entirely from the thirteenth century. The pseudo-classical taste of the eighteenth century, however, is to blame for the addition of certain ugly monuments in the interior, and much beautiful Gothic carving was removed at the same time. Fortunately the sculptures of the exterior were spared. Some of these, however, were destroyed at the time of the Revolution, when uncompromising disciples of the doctrines of Liberty, Equality and Fraternity hacked away those statues that seemed to typify the ideas of monarchy either earthly or celestial. The zeal of these iconoclasts was vented only on objects within easy reach; they spared the great row of kings who stand aloft in a majestic gallery across the western façade. They also spared the charming carvings on the west portal that naïvely illustrate scenes from the life of the Virgin, the history of Saint Anne and the Last Judgment.

If the visitor ascends to the balconies of the towers (entrance at the back of the northern one) he will

be amply rewarded by a fine view which will at the same time help him to understand the topography of the city.

At our feet we have the original nucleus of Paris, the Cité, around which we have just been walking. On the Left Bank as we face westward rise the buildings of the University clustering at the foot of the Mount of Sainte-Geneviève which is surmounted by the dome of the Panthéon. This was the section of the city that formed, first a suburb of the Roman town built on the island, later the principal part of mediæval Paris, and it was not until the time of the Renaissance that the new palace of the Louvre drew merchant and courtier over to the other side of the river to what is now the "quartier du Marais" (see page 143). Louis XIV. enclosed the whole city of his day within a wall. The area corresponded roughly with that enclosed to-day on the Right Bank between the river and the Grands Boulevards from the Bastille Column to the Obelisk in the Place de la Concorde, and on the Left Bank by a line drawn between the Hôtel des Invalides and the double dome of the Observatoire. The latest additions to the Parisian landscape are the clusters of factory chimneys that rise to the north and west, where they have created important industrial centres having a life almost independent of that of the metropolis.

We have already mentioned the disfigurement inflicted on the interior of Notre-Dame, but the visitor cannot fail to be impressed with the stately proportions of the mighty nave, the imagination and taste which characterise the carvings on the wall surrounding the choir, and the construction of the great rose windows, veritable "juggling in glass and stone." He will remember, too, the many brilliant scenes for which this has served for a setting, the

Te Deums to celebrate great victories, solemn masses said to avert the death of some royal personage, the pageantry that attended the coronation of Napoleon and Josephine; these and many more episodes have taken place where we are now standing.

If time permits the visitor will be well repaid by a stroll around the exterior of the cathedral with its massive western towers and graceful flying buttresses on the east, the grotesque gargoyles that grin down from roof-ledge and turret; above all the thousand and one bits of sculpture here, there and everywhere which make Notre-Dame of Paris, like her sister cathedrals of Chartres, Amiens and Rheims, a veritable "bible in stone."

WALK II.—THE LATIN QUARTER

The churches of Saint-Julien-le-Pauvre and Saint-Séverin—The Musée Cluny—The Sorbonne—The Panthéon—Saint-Étienne-du-Mont—The Rue Saint-Jacques—Val-de-Grâce (Maps 34, 35, 42).

OUR first walk having familiarised us with the Cité, that cradle of Paris, we are now ready to cross to the Left Bank of the Seine, the development of which marks the next stage in the growth of the capital. We may take as our starting-point the Parvis Notre-Dame (Map 35 Lh) which we already know, and, in fact, these first two walks can be made to follow one another provided we make a sufficiently early start and do not linger along the way. From the Parvis we cross the river by the Petit-Pont, the oldest of Parisian bridges. It was already in existence at the time of the Roman invasion (53 B.C.). A little later it again figures in the annals of the city as the scene

of a particularly heroic feat of arms when twelve of the townsmen held it against a host of Norman pirates coming to besiege the metropolis. The tale of the last desperate struggle of the defenders, well told by Thomas Okey in his volume on *Mediæval Paris*, is indeed a thrilling one.

Continuing southwards, walk along the Rue Saint-Jacques a short distance, turn to the left down the Rue Galande, then to the left again, and you arrive at the little old church of SAINT-JULIEN-LE-PAUVRE. In aspect it is one of the most modest of Parisian sanctuaries; yet the interior dates with practically no alteration from the twelfth century, and makes a very impressive setting for the services now celebrated there and which happen to be those of the Greek Orthodox Church.

Returning to the Rue Saint-Jacques we cross the street to see another church, SAINT-SÉVERIN (Map 35 Lh), which presents several curious features from the architectural point of view, such as the five naves and the vaulting of the ambulatory. One notes also, inside, the fine stained glass, and on the exterior the grimacing gargoyles that lean out over the narrow street. The neighbourhood about here has undergone less alteration since the Middle Ages than any other part of Paris, and the visitor will note the way in which the streets twist and turn at every sort of angle and the thickness of the houses that loom over them, houses which frequently extend solidly from one street to another and conceal within themselves a nest of courtyards and winding passages. The straightness of the Rue Saint-Jacques contrasts with its neighbours and is due to the fact that it is the modern successor of those great Roman roads that extended their network all over Europe as rigidly as though drawn by a ruler.

During the Middle Ages the quarter we are now visiting was that of the great schools and colleges which attracted students from all over Europe. Later, the University was established further up the hill to the southward, where we find it to-day. One of the best-known of its professors was Abélard, famous in his day for his great learning, in ours for his unfortunate love-affair with Héloïse; among his pupils were many scholars from the British Isles. It is curious to think that some of our ancestors may once have walked these streets and commented on the curious sights around.

Our next objective is the celebrated Musée de Cluny, which may most easily be reached by following the modern Boulevard Saint-Michel at the end of Rue Saint-Séverin (see Map 34 and 35 Lh). The entrance to the museum (for admission to which see page 204) is in the Rue Sommerard to the east of the Boulevard. The site is that of an old Roman palace, known as the Palais des Thermes.

The MUSÉE DE CLUNY contains one of the finest collections of domestic and religious art-objects of the Middle Ages to be found in Europe, admirably arranged in what was formerly the town residence of the Abbots of the Benedictine Monastery of Cluny, one of the richest and most important ecclesiastical foundations in France.

We begin to the right of the entrance. *Ground floor*: Room 1.—Stained glass, largely Swiss or German. Room 2.—Footwear from every part of the globe, much of it having been worn by famous women. Room 3 (other side of entrance hall).—Leather articles, fine chimney-piece. Room 4.—Lead and pewter ware. Room 5.—Bronzes. Room 6 (corridor).—Mirrors of the sixteenth and seventeenth centuries. Room 7.—Spanish and Italian furniture. Room 8.—Altar screens. Room 9.—Wood carvings, fine tapestries. From this

room we may either enter the chapel containing other Gothic carvings, or turn to the left and visit the remains of the Roman palace. These consist of the *frigidarium*, the cooling-off chamber of the baths. After the retreat of the Romans it was used by the Merovingian kings as their throne room. It now contains a number of Gallo-Roman remains (sarcophagi, etc.), and some mediæval sculpture. We return to Room 9, pass through Corridor 8 and reach Rooms 10 and 11, containing iron-work and some magnificent Flemish tapestries. Room 12.—State coaches elaborately decorated. The corridor brings us to the stairway (wood-work with the monograms of Henri IV. and Catherine de Médicis. *First Floor*: Corridor 13.—Paintings on leather. On the left, Gallery 14.—French, Dutch and German china. On the right, Galleries 15 and 16.—Italian faïence and Oriental porcelain. Room 17.—Magnificent enamels and the celebrated "licorne" tapestry. Recrossing Gallery 16 to Room 18.—Fine collection of articles belonging to Jewish religious services presented by the Baron de Rothschild. Room 19.—Musical instruments. Room 20.—Flemish furniture. Room 21.—Reconstitution of private bed-chamber of the sixteenth century. Room 22.—Stained glass and miscellaneous furniture. Room 23.—Formerly the chapel of the abbots of Cluny. Note the single central pillar, a marvel of sculptural decoration. Returning through Room 22 we reach Room 24.—Ivories. Room 25.—Glassware. Note also in front of the carved chimney-piece the "mourners" from the tomb of the Dukes of Burgundy, reproductions of which are often seen. Room 26.—Jewelry: the treasure of Guarrazar, nine Gothic crowns found near Toledo; the "golden rose" presented by Pope Clement V. to the Archbishop of Bâle; the jewelled stirrups of François I., and a collection of antique watches. *Second floor*: Fine collections of laces, tapestry work and embroideries.

Opposite the entrance to the Cluny Museum the visitor will notice the fine modern façade of the SORBONNE, the seat of the University of Paris. Several of the special schools included in the latter,

such as the École de Médecine, and the École de Droit, have separate buildings in the neighbourhood, but the official ceremonies of the university year take place in the Sorbonne, which contains the offices of the Rector and other authorities. While the foundations of the Sorbonne date from the days of St. Louis (thirteenth century) it was Richelieu who gave it its present importance. He is buried in the chapel, which is the only old part of the present structure (entrance Place de la Sorbonne). In the entrance hall of the Sorbonne are posted notices of the lectures given here and in the Collège de France, in the Rue des Écoles (Map 35 Lh), to many of which the public is admitted without any special formality. The lecturers are frequently well-known authorities in France, and their classes attract students from all parts of the city. Bergson and Einstein are among those who have given courses here recently. The great hall or Amphithéâtre of the Sorbonne deserves a visit (open to the public Mondays and Thursdays, 1.30-3 P.M.) for the sake of the celebrated mural painting of Puvis de Chavannes, *The Sacred Grove*. The entrance is at No. 7 Rue des Écoles. The cloister-like courtyard in the centre of the building and many of the lecture-rooms are decorated with paintings and statues by such well-known artists as Flameng and Dalou.

We return to the Rue Saint-Jacques and follow it up to the hill, emerging on the Place du Panthéon. The PANTHÉON (Map 35 Li), which rises before us, has undergone many vicissitudes. Built originally under Louis XV. as a church, it was secularised at the time of the Revolution and converted into a Hall of Fame. Napoleon restored it to the religious authorities, but the "citizen king," Louis-Philippe, returned it to the nation. Napoleon III. once more

made it into a church, solemnly dedicating it to Sainte Geneviève, the patron saint of Paris, whose shrine is near here (see page 98), but the Third Republic did not hesitate to expel the saint, replacing her by Victor Hugo, Émile Zola and other lay-divinities. It may be mentioned that the tombs of the latter are not inviolable, since a number of those buried here with much pomp during the Revolution were dug up again when popular opinion turned against their policies. At present it shelters, among others, Jean-Jacques Rousseau, Voltaire, and the heart of Gambetta which was solemnly brought here at the same time that the Unknown Warrior was interred under the Arc de Triomphe (11th November, 1920).

The interior decoration of the building seems to reflect its troubled history. All signs of its use as a church have been removed, the frescoes which adorn the walls are painfully lacking in artistic unity, and one sees side by side works of such a different character as those by Puvis de Chavannes, Bonnat and Gérard. Visitors will be attracted chiefly by the series of mural decorations illustrating the life of Sainte Geneviève by the first-mentioned artist, which may be seen in the right aisle and on the left of the choir. These become all the more interesting when we remember that the hill on which we are now standing was known all through the Middle Ages as the "Montagne de Sainte Geneviève," in memory of the saint who lies buried near here in the church of SAINT-ÉTIENNE-DU-MONT (Map 35 Lhi), which we visit next.

To reach it turn to the right on leaving the Panthéon and, after passing the Bibliothèque Sainte-Geneviève, one of the most important libraries in Paris, much used by students, you will find yourself in front of one

of the most interesting of Paris sanctuaries. On the façade and tower one sees a pleasing mingling of the Gothic and Renaissance styles of architecture, the delicacy of the ornamentation appearing all the greater by contrast with the severity of the Panthéon which we have just left. Within the church one is attracted by the elaborate carving of the great choir screen (sixteenth century) and the beauty of the stained-glass windows of the same period. Many worshippers are attracted to Saint-Étienne-du-Mont, not so much on account of its artistic treasures as by the presence here of the shrine of Sainte Geneviève, who has been always popular with the Parisians since she saved their city from the Hunnish hordes of Attila. It was on account of this exploit that she was always invoked by the city fathers in times of trouble when Paris was menaced by flood, foe or pestilence. Nor is she forgotten to-day, as was shown by the hundreds of pilgrims who came to this church to pray during the dark days of August 1914 and March 1918.

Behind the church the ground slopes steeply to the east and north, and here to the south of the Panthéon the visitor who has the time and enjoys rambling through the winding streets may come across many a quaint corner of old-time Paris. Some of this neighbourhood is described in connection with Walk No. XI. (page 170), but for to-day we will continue our way along the Rue Saint-Jacques which we return to after inspecting Saint-Étienne (see Maps 35 Lh and 42 KLi). As we proceed southward we may recall that this route is one along which a host of historical personages have travelled at various times. The street formed the main thoroughfare connecting the Cité with the Roman road that kept on to the South of France and Italy. It was along this road

that the Roman legions tramped when coming to garrison Lutetia; here later rode the Crusaders setting forth to the conquest of the Holy Land, and along this street rolled the state coaches of the ambassadors who came to pay homage to the "Grand Monarque," as Louis XIV. liked to be called. The memory of one such embassy remained particularly famous in the chronicles of the city. It was when, as a climax to a series of episodes so curiously romantic as to seem unreal, the Persian Shah desired to present his homage to the great Caliph of the West, and his retainers, clad in garments such as the Parisians had never imagined, passed in stately procession along the street we follow to-day. A reminder of yet another episode in the long life of Louis XIV. still remains at No. 284 in the shape of the garden and oratory of that Carmelite convent where Louise de la Vallière twice sought refuge from her royal lover. Across the way, at No. 269, English visitors will be interested in seeing the chapel of another convent, now used as the headquarters of the Schola Cantorum, a celebrated concert society. It is here that James II. of England is buried.

Oddly enough, another souvenir of English royalty is to be found near at hand in the church of VAL-DE-GRÂCE (Map 42 Ki), where the tomb of Henrietta, widow of Charles I., who retired to the French court after her husband's execution at Whitehall, is to be seen. The church itself, one of the finest examples of French religious architecture in the eighteenth century, was erected by Anne of Austria as a thank-offering for the birth of an heir, who became Louis XIV.

The short Rue de Val-de-Grâce, opposite the church, brings us back to the Boulevard Saint-Michel. From here we may proceed to the Place Saint-Michel and the Seine near the Châtelet, or wander a while through

the gardens of the Luxembourg (see Walk III.), which stretch invitingly in front of us, or, turning westward for a glimpse of another phase of life in the Latin Quarter, mingle with the art students on the Boulevard Montparnasse.

Whereas the neighbourhood of the Rue Saint-Jacques and all the region that lies east of the Boulevard Saint-Michel is essentially French—its residents being made up largely of members of the liberal professions and professors at some of the many schools—the district to the west has a very different atmosphere. Here hundreds of students from all over the civilised world congregate, and in certain of the cafés that line the Boulevard Montparnasse, near where the latter meets the Boulevard Raspail (Map 42 Ji), one hears little of the language of the city. It is replaced by the Scandinavian, Tcheco-Slovaque and Yougo-Slav languages intermixed with English, Italian and Spanish, with occasional comments in Japanese or Chinese. On the walls hang canvases representing as many tendencies in art as the painters do nationalities, and some of them may prove a little startling to the academic-minded. But it is all vivid and colourful, nor will the visitor to Paris regret a little jaunt into Bohemia.

WALK III.—THE LUXEMBOURG QUARTER

The Catacombs — The Museum and Gardens of the Luxembourg—Saint-Germain-des-Prés, etc. (Maps 42 and 34).

ONE may begin this walk from either of two points. If the visitor has the time and inclination, let him first make a trip through the celebrated Catacombs

of Paris which are entered from the Place Denfert-Rochereau (Map 42 Kj). If on the other hand he prefers to omit the Catacombs he may start from the Carrefour de l'Observatoire (Map 42 Ki), close to where the last walk ended. Both points are easily reached by tram, bus or underground from any part of the city.

On a visit to the CATACOMBS (for hours of admission see page 202) it is advisable to provide yourself with a light overcoat, as even in summer these subterranean chambers are very chilly. The entrance is in the south-west corner of the Place Denfert-Rochereau. The square is named after the valiant defender of Belfort during the Franco-Prussian War, and adorned with a replica of Bartholdi's famous *Lion de Belfort*. The Catacombs, the origin of which goes back to Roman times, extend under a vast area of the southern and south-eastern sections of Paris. There are seventy different entrances to them, and it is impossible to estimate the millions of bones deposited there during the last two thousand years. Among the principal curiosities shown are the inscriptions which state in what cemetery these particular bones were previously interred, a subterranean fountain and the remains of victims of the massacres that took place in the various prisons at the time of the Revolution. The exit from the Catacombs is in the Rue Dareau (Map 42 Kk), from which one may reach the Carrefour de l'Observatoire by way of the Avenue d'Orléans (tram No. 8, direction Gare de l'Est).

Should the visitor proceed directly to the latter point he may continue on through the shady alleys of the little park, having first paused to admire the handsome fountain by Carpeaux, representing the Four Quarters of the Globe. Before him stretch the

delightful gardens of the Luxembourg, one of the beauty-spots of the capital, with the Palais du Luxembourg and, floating like a cloud on the horizon, the domes and towers of the church of the Sacré-Cœur (see page 177).

Originally designed in 1612 for Marie de Médicis, the Italian queen of Henri IV., the GARDENS OF THE LUXEMBOURG (Map 34 Khi) are laid out in the formal Italian style. Nevertheless they are peculiarly French in atmosphere, and one gains an insight here into the manners and habits of the Parisians. The gardens are especially the haunt of the youthful student from the "Quartier des Écoles," on the other side of the Boulevard Saint-Michel, and of the *petit rentier* (person having a little income invested in *rentes*, the French form of Consols) who suns himself for hours on a bench, listening to the band concerts on Sunday afternoons and watching the younger generation playing and flirting on the same spot as the *rentier* himself forty or fifty years before. The foreign visitor will note particularly the ingenuity with which the designers of the gardens used every yard of its restricted area, and how harmoniously the numerous groups of statuary blend with the general aspect of their surroundings. One finds a reminder of Marie de Médicis in the rather ornate fountain bearing her name which stands in the north-east corner of the ground, not far from the exit opposite the Rue Soufflot (Map 34 KLh). If we leave the gardens at this point we have an opportunity of enjoying a fine view of the well-proportioned façade and dome of the Panthéon which stands at the head of the street. If one turns to the left down the Rue de Médicis, then to the left again, and follows the Rue de Vaugirard, the longest street in Paris, one arrives at the MUSÉE DU LUXEMBOURG,

the best-known gallery of modern French art. On the way the visitor will pass in front of the imposing Palais du Luxembourg, now used by the French Senate. Admission to this building is only obtainable upon the presentation of a card signed by a senator or the visitor's ambassador. The decorations of the principal rooms have been frequently restored since the days when the building served as a royal residence.

The Musée du Luxembourg (for admission see page 204) is entered through a courtyard containing some fine groups of statuary. We ascend the steps and find ourselves in the GALERIE DE SCULPTURE, in which some of the best-known works are: against the right wall, Gérôme (*Tanagra*), Aizelin (*Hagar and Ishmael*), Lejeune (*Eros*); on the left, Descars (*Our Grandmothers*), Sarrazolles (*The Soul of France*), Bourdelle (*Head of Beethoven*); along the central aisle Peynot (*Pro Patria*), M. Vernhes (*Beside the Wayside*), Rodin (*The Age of Brass*). On the right in the PETITE SALLE LATÉRALE are found Blondat (*The Offering*) and Allouard (*Far from the World*). Leaving the Salle Latérale we have to the left and right two rooms of the collection of paintings. The one on the right is at present being rehung, the other is devoted to loan exhibitions. We return to the Galerie de Sculpture. Continuing along the latter we note Rodin (*John the Baptist*), Saint-Marceaux (*Spirit guarding the Secret of the Tomb*), etc. At the end of the gallery we reach the principal rooms devoted to paintings. (Note certain canvases by foreign artists, which were bought from time to time by the French Government and placed in the Luxembourg, have been transferred to the Musée du Jeu-de-Paume, in the Tuileries Gardens, see page 126.) Room 1.—In the centre *Herakles*, statue by Bourdelle; in the left-hand corner the same sculptor's *Bust of Sir James Frazer*. Among the paintings are: Puvis de Chavannes (*Hope, The Poor Fisherman*), Henner (*A Nymph*), Moreau (*Oedipus and the Sphinx*), Bonnat (*Madame Pasca*). Room 2.—Carrière (*Motherhood, Paul Verlaine*, etc.). Room 3.—Chabas (*In the Twilight*), Friant (*All Saints' Day*). Room 4.—Monet

(*Frost*), Sisley (*The Canal of the Loing*), Degas (*The Dancer*, several early works). Room 5.—Here are collected the principal canvases of painters belonging to the IMPRESSIONIST SCHOOL. They include: Pissaro (*Fruit-trees in blossom*), Van Gogh (*The Suburban Inn*), Monet (*The Church at Verneuil*, *The Luncheon*, *In the Garden*), Cézanne (*The Estaque*), Degas (*Portrait of his Family*), Renoir (*The Moulin de la Galette*, etc.). In the centre of the room, Bourdelle (*Anatole France*), Joseph Bernard (*Woman and Child*). Room 6.—Gauguin (*Women of Tahiti*), Maurice Denis (*The Annunciation*, *The Better Part*). Room 7.—Louis Charlot (*Young Shepherdess*), Matisse (*Nude*). Room 8.—Van Dongen (*Neptune*), Vlaminck (*Landscape*). Room 9.—Favory (*At Rest*), Utrillo (*The Roofs*), Suzanne Valadon (*The Blue Room*). Room 10.—Caro-Delvaile (*My Wife and her Sisters*), Dufau (*Autumn*). Room 11.—Gillot (*Arrival of S.S. Lafayette in New York*), Abel Faivre (*The Woman with the Fan*).

From the museum we retrace our steps to the corner of the Rue de Médicis and the Rue de Vaugirard and find ourselves opposite the arcades of the THÉÂTRE DE L'ODÉON (Map 34 Kh). These arcades are well known to poor students who come here to turn over the pages of the volumes displayed, into which possible purchasers may freely dip sometimes for half an hour at a time. The theatre itself is a sort of training-ground for actors and dramatists before they achieve definite consecration at the Théâtre-Français (see page 128). Occasionally, when its manager is a man of real ability, it becomes almost more important than the rival institution across the water.

Passing under the arcades we reach the Carrefour de l'Odéon and turn to the left along the Rue de Saint-Sulpice, noted for its shops containing objects of piety of all kinds. We soon reach the Place SAINT-SULPICE (Map 34 Kh), dominated by the eighteenth-century church of that name. While this style of

ecclesiastical architecture is not one which appeals to the taste of to-day, the edifice is a fine one of its kind and deserves a visit for the sake of the frescoes of Delacroix in the first chapel on the right. If we are fortunate our inspection of the church may happen to coincide with organ practice, which will afford an opportunity of hearing an instrument which is justly considered one of the finest in Europe.

From the Place de Saint-Sulpice take the Rue Bonaparte, northwards to the square and church of SAINT-GERMAIN-DES-PRÉS (Map 34 Kg). A famous abbey once stood here surrounded by dependencies that made it a veritable city, including a hospital, a prison, a spacious palace, where lodged the Lord Abbot, absolute ruler over hundreds of monks and lay brethren, and a tournament ground where those strange "judicial combats," such as one reads of in the pages of *Ivanhoe*, took place. Of all this nothing remains. Gone, too, are the bright decorations and rich gilding of the interior of the church from which it was called "St.-Germain le doré"; but in its grey simplicity the building remains deeply impressive. Although the foundations of the church and part of the tower are said to date from before the Norman invasions of the ninth century, the interior has been restored and rebuilt many times, and offers little of interest apart from the modern frescoes by Flandrin. These require a clear day to be seen properly.

Southwards from Saint-Germain-des-Prés runs what is undoubtedly one of the dullest streets in Paris, the Rue de Rennes. But let the visitor walk a few doors down on the right-hand side and he will come upon a delightfully quaint bit of old-time Paris, the Cour du Dragon. One passes under an imposing archway, over which there writhes a dragon of singularly ferocious aspect, and finds

oneself in a little closed-in courtyard. The centuries seem to have left it untouched since the days when it served as a starting-point for several lines of stage coaches. Victor Hugo, when a student, lodged in one of the little rooms that face this court, and it was from here that he wrote those tender letters to his *fiancée*, who lived just a few hundred yards off, in the Rue du Cherche-Midi.

The Rue Bonaparte, as it runs towards the Seine from the northern side of the Place de Saint-Germain-des-Prés, passes a building known to hundreds of Anglo-Saxons who have studied art in Paris. The ÉCOLE DES BEAUX-ARTS (Map 34 Kg) which occupies it, has always carried on its rolls a number of students from across the water, but the ordinary visitor will find little to interest him in the somewhat bare halls with their reproductions of works which won for the fortunate artists one of the much-coveted Prix de Rome in engraving, architecture, sculpture or painting, and which all bear the stamp of a severely classical training. As one emerges on to the *quais* or wharves one notes the stalls of second-hand books which give this corner of the riverside a character of its own. Although the days are past when one could hope to find rare "first editions" overlooked by ignorant dealers, there is no pleasanter amusement for the bibliophile than to browse along from stall to stall, reading a passage here and there of some tattered volume of poems, or musing as to what hands may once have caressed one of the faded bindings. As one looks at these hundreds of tomes, by which, perhaps, their writers expected to achieve fame and fortune, now become little more important than their weight as waste paper, one turns and glances at the dome of the near-by building, the INSTITUT DE FRANCE (Map 34 Kg), admission to

which may have also been among the ambitions of these same authors. The Institute is composed of five academies, those of Beaux-Arts, Sciences Morales et Politiques, Inscriptions et Belles-Lettres, Science, and the Académie Française. Membership of any one of these is considered one of the highest honours within the reach of a Frenchman who adopts a career in the field of Science, Art, or Letters. The most famous of all these bodies is the ACADÉMIE FRANÇAISE, supposed to represent the intellectual *élite* of the nation. The number of its members is limited to forty, and the elections attract the attention of all classes of Parisians, the names and chances of the different candidates being as warmly discussed as those of an entry in the Grand Prix. The receptions of the successful candidates are attended by a fortunate few who are able to secure the small number of tickets issued on such occasions, and the building is unfortunately no longer open to the general public. The Institute occupies the site of the infamous Tour de Nesle, where, according to a popular legend, a French queen of the Middle Ages received and murdered her successive lovers, whose bodies were hurled from the top of the tower into the Seine. The present structure was erected by Cardinal Mazarin.

WALK IV

The Museum and Palace of the Louvre—The Palais-Royal — The Bibliothèque Nationale — The Théâtre-Français (Maps 34, 48; plan, pages 120-3).

THE ART COLLECTIONS OF THE LOUVRE are in many respects the finest in Europe, and it is difficult to name any other museum that possesses such a number

of world-famous paintings and statues. The visitor will find himself confronted with miles of corridors leading to hundreds of rooms, and care should be taken to follow the itinerary indicated in the following pages; the plans on pages 120-123 should also be consulted. In a work of this character only a list of some of the better-known art objects can be given. The visitor, as he walks through the galleries, will pick out for himself those works which make some special appeal to his taste. It is advisable not to attempt to "do" the Louvre in a single day, but rather to return on different occasions as opportunities occur.

We will begin our visit at the entrance to the museum in the Pavillon Denon (see plan, page 120), on the southern side of the Place du Carrousel.

Ground Floor: Antique Sculpture. To the right and left of the entrance are galleries containing Greco-Phœnician sarcophagi, bronze casts, etc. We turn to the left and catch a glimpse of the famous VICTORY OF SAMOTHRACE at the head of a flight of steps we shall ascend presently. On the right is the SALLE D'AFRIQUE.—Greek and Roman antiquities from Northern Africa (unimportant). Crossing a landing we walk down a few steps through the SALLE DES PRISONNIERS BARBARES and the SALLE DE LA ROTONDE. Note the statue of *Mars*, also known as the *Achille Borghese*, in the latter room. On the right we have SALLE DE MÉCÈNE (fine Roman bas-reliefs), SALLE DES SAISONS, SALLE DE LA PAIX—the latter was the entrance to the apartments of Anne of Austria. Pass on to the SALLE DE SEPTIME SÉVÈRE (busts of the Emperor Caracalla, of which the one near the window is very fine). SALLE DES ANTONINS; in the centre is the celebrated *Bust of Antinous* referred to by J. A. Symonds in his *Sketches and Studies in Italy*. The room was used by Anne of Austria partly as a bed-chamber, partly as a room for receiving her advisers. SALLE D'AUGUSTE, with the *Bust of Antiochus III.* and

Roman Orator as Mercury. We return to the Rotonde and continue in our original direction. SALLE GRECQUE, also known as SALLE DE PHIDIAS.—On the right, *Fragments of the Frieze of the Parthenon*; in the second niche to the left, *Alexander the Great*. We pass through a corridor and enter to the right the important SALLE DU TIBRE, containing the greatly admired *Diana the Huntress*, also *Silenus bearing the Infant Bacchus*, *Crouching Venus*, *Father Tiber* (in the centre), *Satyr* by Praxiteles (by the window). Beyond, in the SALLE DU HÉROS COMBATTANT, we have the charming *Diana of Gabii*, the pleasing *Venus Genitrix*, *Marsyas doomed to be flayed alive* and the *Gladiator* or *Fighting Hero*, after whom the room is named. Pass through the archway to the SALLE DE PALLAS with the *Bust of Homer*, one of the finest pieces of sculpture in the museum (in the centre), the *Vénus d'Arles*, and a gigantic *Pallas*, to the SALLE MELPOMÈNE with its fine figure of the *Tragic Muse*. Turning to the left we find ourselves before the world-famous VÉNUS DE MILO, the best-known and most admired of all statues.

Discovered on the island of Melos in 1820 it was first offered to the English government for the sum of four thousand francs and refused. The French ambassador to Constantinople then bought it for a far higher figure and presented it to Louis-Philippe. Pages have been written dealing with what was the original attitude of the statue, nor do the critics even agree as to its exact age, some attributing it to the second, some to the fourth century B.C. But critics and laymen unite in celebrating its beauty.

Turning to the left we pass through the SALLE DE PSYCHÉ, the SALLE DU SARCOPHAGE D'ADONIS and pause in the SALLE DE L'HERMAPHRODITE to admire a fine *Statue of Minerva* in the style of Phidias, and (under the window) the celebrated *Hermaphrodite de Vallettri*. The SALLE DU SARCOPHAGE DE MÉDÉE brings us to the CORRIDOR DE PAN. Pass through a door to the right and you will find yourself in the SALLE DES CARIATIDES, the somewhat chilly aspect of which has little to remind one to-day of the many strange scenes of which it was the setting during the time when the

Louvre was the palace of the Valois and early Bourbon kings. In this hall was celebrated the wedding of Henri IV. and his fair queen Margot. Later, the earlier comedies of Molière were first played here in the presence of Cardinal Mazarin, Louis XII. and his court, and references to the Salle des Cariatides occur constantly in the records of the time. The great figures that give the hall its name still support the gallery at the further end, just as they did when they were first carved by Jean Goujon for the pleasure of his master, François I.; and memories of the days of the Renaissance greet us here in spite of the presence of the Greek statues. We may leave by the stairway Henri II., which leads to the SALLE LA CAZE, or leave this part of the museum to visit the other collections of sculpture.

To visit the Sculptures of the Renaissance and the Middle Ages we enter by the doorway at the eastern end of the Cour du Louvre (marked 10 on plan, page 121) and pass through a long gallery containing Egyptian remains, which, however, are not so interesting as those which we shall visit later and need not detain us. Turn to the left for the Mediæval Sculpture. In order to preserve the chronological order we pass through the first room and begin our visit with the one beyond it known as the SALLE ROMAINE. Note here a wistful *Statue of the Virgin* (twelfth century), and the *Annunciation to the Shepherds*. We pass back into the first room, SALLE GOTHIQUE (funeral statue of *Blanche de Champagne*, fine *Virgin*); PETITE SALLE GOTHIQUE with a fine doorway, and, by the window, numerous interesting portrait-busts full of personality. To the left is the SALLE ANDRÉ BEAUNEVEAU with some of the best examples of mediæval sculpture in the museum. Note the *Monument of Philippe Pot, Seneschal of Burgundy*, with the expressive figures of the mourners, whose faces deserve careful inspection; also the *Tombstones of Charles IV. and his wife Jeanne d'Evreux*. We return through the Salle Gothique to the SALLE DE MICHEL COLOMBE, containing the *Tombs of the historian Philippe de Comminges, his Wife, and Daughter*, an exquisite relief of *Saint George and the Dragon* and a figure known as the *Vierge d'Olivet*; by the window, a gruesome figure of *La Mort* from the

Cemetery of the Innocents (see page 133). **SALLE JEAN GOUJON**.—In the middle, in wood, the *Three Graces* by Germain Pilon, *Diana and Stag* by Jean Goujon, executed for the château of Diane de Poitiers. Goujon also carved the delicate reliefs representing *Tritons*, the *Nymphs of the Seine* and *Sirens of the Sea*, remarkable for the grace of outline and delicacy of spirit. Note also the statue, *Our Lady of Sorrows*, by Germain Pilon, near the window, and the *Tomb of René de Birague* by the same artist. To the right is a small room containing some works of the Italian school, but we pass straight on to the **SALLE DE MICHEL-ANGE** with the celebrated *Fettered Captives* originally intended for the tomb of Pope Julian II. This room also contains the famous *Nymph of Fontainebleau*, by Benvenuto Cellini. Beyond this room is the **PETITE SALLE ITALIENNE** with a fine *Saint John the Baptist* by Donatello; and the **SALLE DES DELLA-ROBBIAS** with a number of terra-cotta figures and bas-reliefs executed by Luca, Giovanni and Andrea della Robbia. There is no exit at this end of the Louvre, and we are forced to retrace our steps.

COLLECTION OF ASIATIC ANTIQUITIES. The entrance to these collections is opposite that of the *Galerie Egyptienne* (see above), and, although extremely interesting to students of the civilisations which once flourished in the valleys of the Tigris and Euphrates and along the eastern shores of the Mediterranean, the ordinary visitor may omit them, especially if his time is limited.

This remark does not, however, apply to the **COLLECTION OF MODERN SCULPTURE**, which contains many pleasing works largely chosen from the French schools of the seventeenth to the nineteenth centuries. The entrance to it is under the **PAVILLON SULLY** (see plan: *Entrée du Musée des Sculptures modernes*). We begin with the **SALLE DE COYSEVOX**, named after one of the principal artists employed by Louis XIV. to decorate the gardens of Versailles, where many of his works may still be seen. Note the spirited *Bust of Condé* by Coysevox, and in the centre the *Monument of Henri de Longueville* by F. Angier. **SALLE PUGET**, named after a sculptor whose works recall an unsuccessful attempt to copy Michael Angelo. His best-known groups are *Perseus*

and *Andromeda* and *Milo attacked by a Lion*. The centre of the room also contains two charming vases by Girardin, and the handsome *Tomb of Cardinal Mazarin* by Coysevox. SALLE DE COUSTOU, with statues by Guillaume Coustou (*Bust of Marie Leczinska*, *Adonis resting from the Chase*), *Mercury* by Pigalle. We now reach the badly-lighted SALLE HOUDON, containing some of the most charming works of this delightful artist. Note the *Busts of Sabine Houdon*, his little daughter, and *Madame Houdon*, *Bust of Voltaire*, and, in the centre under glass, the two exquisite terra-cotta busts of *Alexander and Louise Brongart*. SALLE CHAUDET.—Canova's *Cupid and Psyche*, popularised by thousands of reproductions. SALLE RUDE.—The scarcely less well-known *Jeanne d'Arc* by Rude, and the latter's *Young Neapolitan Fisherman*, also *Napoleon awakening to Immortality* by David d'Angers. SALLE CARPEAUX.—Original model for the fine fountain *The Four Parts of the Globe* near the Luxembourg Gardens; terra-cotta group, *Flora*; plaster original of the group *La Danse*, now outside the Opéra. We pass rapidly through the SALLE CAVALIER, SALLE CHAPU (on the right *Jeanne d'Arc at Domremy*), the CABINET DAVID D'ANGERS (medallions), to the SALLE BARYE, with the splendid groups of animals modelled by that sculptor. The collection ends with the SALLE DALOU, containing another popular work, the *Florentine Singer* by Paul Dubois.

The galleries containing the world-famous MUSÉE DE PEINTURE DU LOUVRE are on the first floor, and may be reached by the Escalier Henri II. (marked 17 on plan, page 123) in the Pavillon de l'Horloge. We begin our visit with an inspection of the great SALLE LA CAZE, containing some of the finest examples of the French school of painting in the eighteenth century. Although practically all the canvases exposed here deserve attention we should particularly note the following: beginning on the right as we enter, Rigaud (*Portrait of J.-P. de Créqui, Duc de Lesdiguières, as a Child*), Fragonard (*Étude*), Watteau (*Gilles*, and *Conversation in a Park*, a characteristic work of this charming but affected painter). Further on, Chardin (*Grace before Meat*), Largillière (*The Painter, his Wife and Daughter*), Philippe

de Champagne (*J. Antoine de Mesme*), etc., etc. To the right in the SALON HENRI II. we remark especially two canvases by Gérard (*The Sabines* and *Love and Psyche*). Beyond we enter the large SALLE DES SEPT CHEMINÉES.—First panel, Gros (*The Plague at Jaffa*), David (*The Oath of the Horatii*); second panel, the impressive *Coronation of Napoleon*, also by David; third panel, two other works by him (*Belisarius* and *Portrait of Himself*), Gros (*Bonaparte at Arcola*); fourth panel, David (*Madame Récamier*, *M. Sévignat*, *Leonidas at Thermopylæ*). Here the visit to the picture gallery is interrupted by the SALLE DE BIJOUX ANTIQUES and the GALERIE D'APOLLON. In the former the chief objects of interest, in the centre show-case, are the *Treasure of Boscoreale*, silver articles wonderfully preserved found near Pompeii. We pass through a corridor and enter the magnificent GALERIE D'APOLLON, one of the handsomest and most richly decorated rooms in the Louvre. Originally built by Henri IV., it was restored several times, especially under Louis XIV. In the fifth show-case is the *Regent*, a famous diamond which, together with the other jewels exhibited beside it, once formed part of the regalia of the French crown. In the cases facing the windows, *Limoges Enamels*, of which the finest are those in the second case. Beyond the Galerie d'Apollon we reach the SALON CARRÉ, devoted to paintings by Italian masters of the Venetian school.—First panel, Titian (*Jupiter and Antiope*), P. Veronese (*Jupiter punishing the Wicked*), Correggio (*The Sleep of Antiope*). To the right of this panel is the SALLE DUCHÂTEL; note Antonio Moro (*Louis del Rio and his Wife*), Ingres (*The Spring*, *Œdipus and the Sphinx*). On the opposite wall, Memling (*Madonna and Child*). We return to the Salon Carré: second panel, Veronese (*The Supper at Simon the Pharisee's*), Titian (*The Entombment*); third panel, Raphael (*Holy Family "of Francis I.," The Disciples at Emmaus*), Titian (*Christ crowned with Thorns*); fourth panel, Tintoretto (*Susanna at her Bath*), Veronese (*The Wedding Feast at Cana*). This latter picture is not only beautiful as a painting but valuable as a historical document, since it contains a number of portraits of celebrated persons

of the painter's day, among which is that of Francis I., Queen Mary of England, Charles V. of Spain, the Sultan Soliman the Magnificent, etc. The painter himself is shown as one of the musicians, near Titian, who wears a red robe, and Tintoretto, playing a violin. Other pictures here are Titian (*The Disciples at Emmaus*), Raphael (*Saint Michael overcoming Satan*). Leaving through the door opposite, the one by which we entered, we find ourselves in the GRANDE GALERIE. Before inspecting this, however, turn to the right and visit the SALLE DES SEPT MÈTRES, containing some of the masterpieces of the Italian Primitives. Proceeding from left to right we have a Cimabue (*Virgin and Angels*); at the end of the room, Giotto (*Saint Francis receiving the Stigmata*); opposite, Fra Angelico (*Crowning of the Virgin*), Filippo Lippi (*Virgin in Glory*), Botticelli (*Virgin, Infant Jesus and St. John*), Ghirlandajo (*Visitation*). We return to the GRANDE GALERIE. Bay A.—On the right, Perugino (*Virgin*), Lorenzo di Credi (*Virgin and Child*); on the left, Mantegna (*Mount Parnassus, Wisdom conquering the Vices*). Bay B.—To the right, Andrea del Sarto (*Charity, Holy Family*); on the left wall, Titian (*Portrait of a Man, Alfonso di Ferrari and Laura di Dianti, Virgin with a Rabbit, Portrait of Man with a Glove*), Raphael (*Virgin with a Blue Diadem, Balthazar Castiglione, Virgin known as the Belle Jardinière, Portrait of a Young Man*), Leonardo da Vinci (*Bacchus, portrait known as La Belle Ferronnière, Virgin of the Rocks, St. John the Baptist*). In the space between the columns are some of the masterpieces of the Italian school. From right to left we have Raphael (*Jane of Aragon*), Titian (*Allegory in honour of Alfonso of Avalos, Francis I.*), Leonardo da Vinci (*Virgin, Child and Saint Anne*), Giorgione (*Rustic Concert*), Raphael (*Saint Michael*), Leonardo da Vinci (*La Gioconda*, also called MONNA LISA), Raphael (*Saint George*), Correggio (*Mystic Marriage of Saint Catherine of Sienna, Alexandria*). We continue along the Grande Galerie. Bay C.—On the right, Guido Reni (*Ecce Homo*), Pannini (*Interior of Saint Peter's*); on the left, SPANISH SCHOOL, Goya (*Lady with a Fan*), Murillo (*Holy Family, Immaculate Conception*, one of his greatest works), Velasquez

(*Portrait of the Infante, Philip IV. of Spain, Assumption*), Ribera (*The Club Foot, Adoration of the Magi*), Murillo (*Miracle of San Diego*), Ribera (*Saint Paul as Hermit, Entombment*). Bay E, FLEMISH SCHOOL.—On the right, Jordaens (*Le Roi boit*); on the left, Van Dyck (*Isabella of Austria, Infancy of Jupiter, Portrait of a Man, Charles I. of England*), Rubens (*Helen Fourment*), Van Dyck (*Portrait of the Artist*), Rubens (*Portrait of the Artist, Triumph of Truth, Portrait of Suzanne Fourment, A Kermesse*), Van Dyck (*Children of Charles I.*). Bay F, Flemish school continued, chiefly canvases by Rembrandt.—On the right, Frank Hals (*Portrait of Himself*), Rembrandt (*Portrait of the Artist*), Frank Hals (*The Beresteyn Family, The Gipsy*), Rembrandt (*The Flayed Ox*); on the left, Rembrandt (*The Good Samaritan, Hendrickje Stoeffel, Portrait of Himself as an Old Man, Bathsheba, Youth, Venus and Cupid*), Ruysdael (*The Bush*), Rembrandt (*Saint Matthew*). SALLE VAN DYCK.—On the left, Rubens (*Three paintings from the life of Marie de Médicis*, see below), Lely (*Portrait of a Lady*), Van Dyck (*Man and Boy, Portrait of the Duke of Richmond, A Lady and her Daughter*). The SALLE RUBENS, which we now enter, is entirely lined with eighteen great canvases ordered by Marie de Médicis, wife of Henri IV., from this painter, and illustrating the principal episodes of her life. They contain a wealth of allegorical symbols.

The recesses which open off this room on either side are devoted to works of painters of the Flemish, Dutch and German schools. Among them we may note: third recess on left, six small paintings by Rembrandt, Van Meer (*The Lace Maker*). In the corresponding recess on the other side are fine Holbeins (*Erasmus, The Astronomer, Portrait of Himself*), Dürer (*Portrait of Himself*, a recent addition to the gallery). The SALLES DE LA COLLECTION CHAUCHARD, which form the continuation of the Salle Rubens, consist of a gallery and four smaller rooms. These contain some admirable examples of what is known as the BARBIZON SCHOOL (Millet, Troyon, etc), and some fine paintings by other French painters of the middle of the nineteenth century. In the gallery, Troyon (*The Bull*), Th. Rousseau (*Road in the Forest*), Corot (*The Ford*). Room 1 (on the left of

the gallery).—Several bronzes by Barye, Henner. Room 2.—Meissonier (*1814, The Reader*). Room 3.—Right wall: Corot (*The Bridge of Palluel*), Millet (*The Angelus*). Room 4.—Millet (*The Shepherdess, The Spinner*), Corot (*The Dance of the Nymphs*), Meissonier (*The Amateurs*). Beyond the Chauchard Collection is the COLLECTION SCHLICHTING, not particularly interesting. Returning to the Grande Galerie and turning to the left we enter the PETITES SALLES FRANÇAISES (see plan, page 122). Room 1.—Drawings by Primaticcio. Room 2.—J. Malluel and H. Bellechose (*Last Communion and Martyrdom of Saint Denis*), Fouquet (*Portraits*). Room 3.—J. Clouet (interesting series of portraits of prominent persons at the court of the Valois kings, *circa 1530*). Room 4.—Philippe de Champaigne (*Portrait of Himself*), Mansart (*Angélique Arnaud*), series of paintings by the brothers Le Nain (*Peasant Family*). We pass along a vestibule and cross the landing of the Escalier Daru to reach the GALERIE MOLLIEN, containing fine works of French painters of the seventeenth century, including several canvases by Poussin and Claude Lorrain. First Bay on the right.—Philippe de Champaigne (*Louis XIII. crowned by Victory*), Claude Lorrain (*David anointed by Samuel, Harbour at Sunset*). Second Bay.—Poussin (*Orpheus and Eurydice, Winter, The Arcadian Shepherds, The Poet's Inspiration*), Claude Lorrain (*Landing of Cleopatra*). Third Bay.—On the right, Rigaud (*Jesus in the Temple*); between the doors, Rigaud (*Louis XIV.*); on the left, Poussin (*Moses in the Bulrushes*), Lesueur (*Death of Saint Bruno*). We pass through the Salle Denon, uninteresting, to the GRANDE GALERIE FRANÇAISE DU XIX^e SIÈCLE. Over the door is a Henri Regnault (*Portrait of General Prim*). On the right wall, Millet (*The Gleaners*), Delacroix (*Algerian Women in Morocco*), Géricault (*The Raft of the "Méduse"*), Corot (*Dance of the Nymphs*), Daumier (*The Actors*), Manet (*Olympia*), Ingres (*Jeanne d'Arc at the Coronation of Charles VII.*), Rousseau (*Fringe of the Forest at Fontainebleau*), Ingres (*Monsieur Bertin*), Troyon (*Return to the Farm*), Courbet (*The Spring*), Delacroix (*Dante and Virgil*). We return to the Salle Denon and enter on the right the GALERIE DARU, French school of the eighteenth century. Between

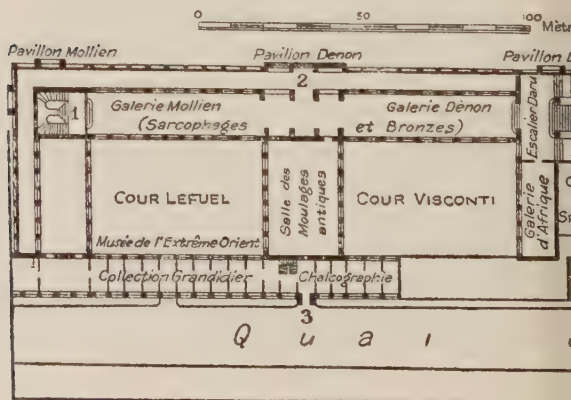
the doors, Tocqué (*Marie Leczinska*); first Bay on the right, Rigaud (*Portrait of his Mother*), Oudry (*The Farm*), Van Loo (*Diderot*). On the left, Nattier (*Mary Magdalen*), Chardin (*The Sideboard*), large paintings by Van Loo and de Troy. Second Bay on the right, Lancret (*The Music Lesson*), Boucher (*Diana leaving her Bath*, *Vulcan presenting to Venus the Arms for Æneas*), Lancret (*Sweet Innocence*), Chardin (*The Monkey as Antiquary*), Greuze's famous *The Broken Pitcher*; to the left, as we return, Greuze (*Milkmaid*); on the chest of drawers, Houdon (*Bust of Benjamin Franklin*); Chardin (*The Procureess*, *The Skate*), Watteau's celebrated L'EMBARQUEMENT POUR CYTHÈRE, Fragonard (*Coresus and Callirrhoë*), Chardin (*Grace before Meat*, *The Laborious Mother*). Third Bay on the right, Madame Vigée-Lebrun (*Portrait of Herself*), Fragonard (*The Music Lesson*), Madame Vigée-Lebrun (*Portrait of the Artist with her Daughter*), Greuze (*Portrait of the Artist*); to the left as we return, Prud'hon (*Christ on the Cross*, *Justice and Divine Vengeance pursuing Crime*), Vernet (*Toulon Harbour*). We now reach the landing of the Escalier Daru dominated by the marvellous *Victory of Samothrace*, only less perfect than her sister divinity the *Vénus de Milo*. Behind the *Victory* are two notable frescoes by Botticelli and another by Fra Angelico, but it is difficult to give them the attention they deserve on account of the proximity of the glorious statue which seems to stride forward, driving through some mighty wind. From the Escalier Daru we turn to the left, pass through the Rotonde d'Apollon, the Salle des Bijoux and the Salon des Sept Cheminées, and reach the SALLES DE LA CÉRAMIQUE ANTIQUE (see plan, page 123). If time permits the visitor may inspect here some beautiful specimens of Grecian, Phœnician and Etruscan pottery, statuettes, etc., which constitute one of the most complete collections. Beyond these rooms is the still more interesting MUSÉE DES ANTIQUITÉS ÉGYPTIENNES, and the five rooms deserve a detailed visit. The first room we enter is the SALLE DES COLONNES. The show-cases against the walls contain cloths for mummies, sandals, walking-sticks, musical instruments, vases, weapons, kitchen utensils, etc. Note also the fine

statue of *Horus offering a Libation*. SALLE DU MOBILIER CIVIL ET RELIGIEUX.—Toilet articles, ivories. SALLE DES MONUMENTS FIGURES.—To the left the *Bust of Psammeticus III.*; to the right, *Bust of King Ratatef*. In the central panel near the chimney is a magnificent example of a royal *de luxe* edition of the Book of the Dead; in the middle of the room the SEATED SCRIBE, one of the most perfect pieces of sculpture which the world possesses; in a case near by, pens, paint-brushes and sculptor's tools; in another case a celebrated *Head*, reproductions of which are frequently seen, and a *Bas-relief of King Menkaouhor*; near the window, the charming *Figure of a Priestess*; opposite the door leading to the next room a *Bust of Amenothès IV.* SALLE DES BRONZES ET DES BIJOUX.—In the centre is a case containing jewelry and enamelled figures; on the left notice the *Cup of Gold*; on the right a *Statuette of Isis*; on the chimney, fine bronze and silver *Statue of Queen Karomama*. SALLE DU MOBILIER FUNÉRAIRE.—*Mummy masks and Canopic vases*. We cross the landing and reach the MUSÉE DU MOYEN ÂGE ET DE LA RENAISSANCE. The first rooms we pass through are devoted to French and Italian Ceramics, and are interesting on account of their handsome decoration, dating in part from Henri II., Louis XIII. and Henri IV. The body of the latter, after his assassination, lay in state in the second room (CHAMBRE DE L'ALCOVE). The SALLE DES BRONZES is hung with magnificent Flemish tapestries and contains, besides numerous small bronzes, some fine armour and embossed weapons. We now enter the SALLE DE LA SUSIANE, which, with the following room, contain the CHALDEAN AND ASSYRIAN COLLECTIONS. Note the marvellous coloured *Frieze of the Archers*, from the palace of Darius at Susa. To the left, crossing the landing (18 on map), we have a continuation of the Musée du Moyen Âge et de la Renaissance, the SALLE ORIENTALE, Hispano-Moorish and Persian earthenware; in the centre is a large basin inlaid with silver. SALLE ADOLPHE DE ROTHSCHILD.—Fine examples of mediæval silversmiths' work. Returning to the Salle Orientale, on turning to the left down a corridor and again to the left we reach the SALLE DES

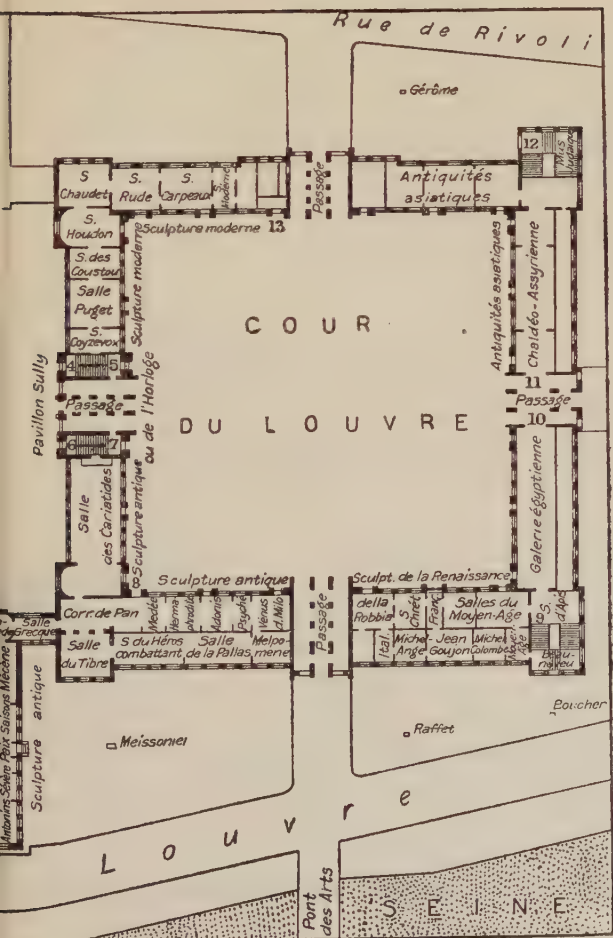
PASTELS DE LA TOUR (see page 204 as regards hours and admission fee). These pastels deserve close examination. After visiting the two rooms containing the collection we return to the room immediately preceding them, hung with Louis XIV. tapestries, and turn to the left. **SALLE DES IVOIRES.**—Altar Screen from Poissy. Beyond are the **SALLE WEY-ISABEY** (uninteresting), the **SALLE DES PASTELS DU XVIII^e SIÈCLE**, of which the finest are those by Maurice Quentin de la Tour (full-length portrait of *Mme. de Pompadour*), Rosalba Carriera, Chardin, *Mme. Vigée-Lebrun*. The **SALLES THIERS** consist of two rooms, the first of which contains a fine *Portrait of Thiers* by Bonnat; the second is uninteresting. Returning to the *Salle des Pastels* we leave it by the door on the left opposite the *Salle des Ivoires*, and pass rapidly through the succeeding rooms, which contain little of interest, and where the collections shown vary from time to time. Just before arriving at the corner of the building we find ourselves in the **SALLES DE PEINTURE ANGLAISE**. **Room 1.**—Lawrence (*Portrait of a Man*), Constable (*Weymouth Bay*), Hoppner (*Countess of Oxford*), Reynolds (*Master Hare, View of Venice*), Lawrence (*Mr. and Mrs. Angerstein*), Constable (*The Cottage*). **Room 2.**—Opie (*The Woman in White*), Philips (*Lamartine*), Bonnington (*The Old Governess*), Romney (*Portrait of the Artist*). We have now reached the collections of **MOBILIER FRANÇAIS** (French Furniture), principally of the seventeenth and eighteenth centuries. **Room 1.**—Fine Gobelins tapestries, and magnificent carpets from the châteaux of Saint-Cloud and Bellevue (Louis XIV. period). **Room 2.**—Drawing-room furniture (Louis XVI. period), work-table of Marie-Antoinette. **Room 3.**—Tapestries and vases by Clodion. **Room 4.**—Contains the finest pieces in the collection: a magnificent writing-table (Louis XV.) from the Ministère des Affaires Étrangères (Foreign Office), a beautiful Savonnerie carpet, a lacquer writing-desk (Louis XV.), portraits by Van Loo, Nattier, etc. **Room 5.**—Consoles, cabinets. Our visit to the first floor of the museum ends at the **SALLE DES BRONZES ANTIQUES**, where we may note weapons, armour, mirrors, lamps, etc.

GROUND FLOOR

1. Escalier des Galeries françaises et sortie de la Grande Galerie.
2. Entrée principale des Musées.
3. Entrée du Musée de l'Extrême-Orient.
4. Escalier Henri IV.
5. Entrée du Musée des Sculptures modernes.
6. Escalier Henri II.
7. Entrée du Musée des Marbres grecs et romains.
8. Escalier conduisant aux Bureaux de l'Administration.
9. Escalier des Musées d'Antiquités égyptiennes.
10. Entrée de la Galerie égyptienne.
11. Entrée des Salles des Antiquités asiatiques.
12. Escalier conduisant aux Musées du Moyen-Age, de la Renaissance, etc.
13. Direction des Musées nationaux.

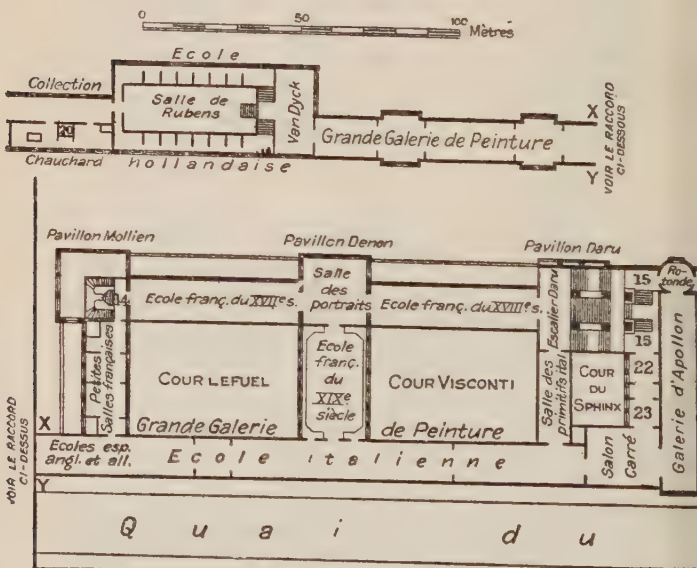


THE LOUVRE

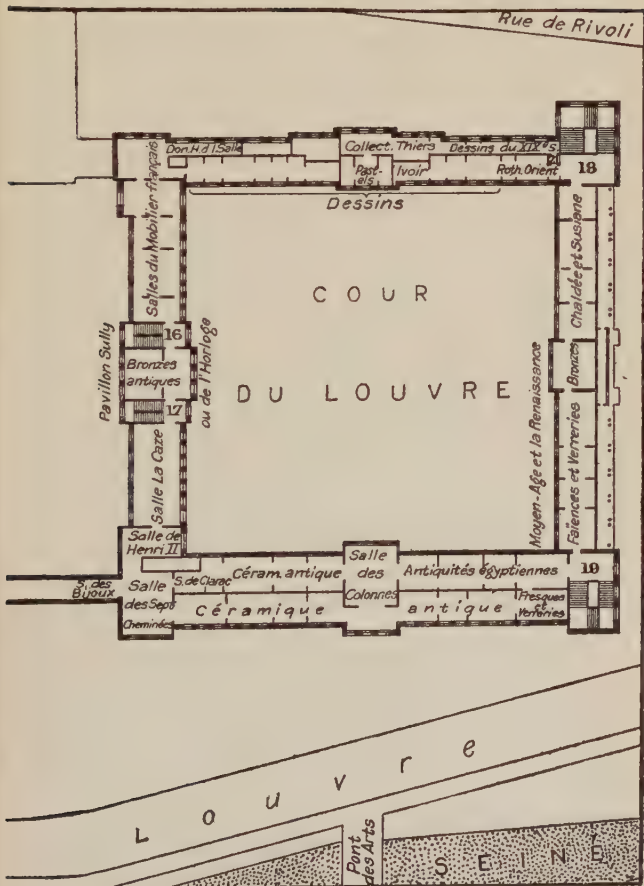


FIRST FLOOR

14. Escalier Mollien.
15. Entrées principales.
16. Escalier Henri IV.
17. Escalier Henri II.
18. Escalier du Musée assyrien.
19. Escalier du Musée égyptien.
20. Escalier conduisant à la Collection Chauchard.
21. Petit escalier du 2^e étage.
22. Salle de vente des Photographies.
23. Salle Duchâtel.



THE LOUVRE



SECOND FLOOR OF THE LOUVRE. The collections on this floor include the MUSÉE DE MARINE (models of vessels and objects connected with the history of the French Navy), which is reached by staircase 17 (see page 123).

From the landing of the same staircase we descend to the Musée du Moyen Âge et de la Renaissance and to the COLLECTION OF ADDITIONAL PAINTINGS OF THE NINETEENTH CENTURY (French school). In the three rooms we select for mention the following pictures by well-known artists: Millet (*Gleaners Resting, The Sempstress, The Binders*, etc.), Corot (*Women Bathing, Douai Belfry, The Pond, Evening*, etc.), Meissonier (*Three Smokers, The Poet, The Reader, The Flute Player*, etc.), Th. Rousseau (*Fontainebleau Forest, The Oak-Trees*), Delacroix (*Chopin, Marsh in the Landes, Medea, The Bride of Abydos*), Daubigny (*The Duck Pond, The Marsh, Sunset, The Sluice, Morning*), Troyon (*Meeting the Flocks, Cows Watering, The Ford*), Fromentin (*Hawking, Egyptian Women on the Banks of the Nile*), Daumier (*The Thief and the Donkey*).

The other important collection on the second floor which deserves a visit is the CAMONDO BEQUEST, which is reached by staircase 14 (see page 122) in the Pavillon Mollien. Rooms 3, 4 and 5 contain a fine series of paintings by the FRENCH IMPRESSIONISTS, notably: Degas (*Ballet Studies and Absinthe*), Manet (*Boulogne Harbour, The Fifer*), Monet (*Façade of Rouen Cathedral in different lights*), Sisley (*The Flood*), Pissaro, etc., etc.

In the foregoing pages we have catalogued some of the thousands of art objects brought together in the Musée du Louvre and mentioned briefly a few of the episodes enacted in the different rooms. To obtain a better idea of the importance of the palace in the history of France the reader would do well to study the plan on page 48, where he will note how, during five centuries, the various kings contributed towards the building we see to-day. From the architectural point of view the most important of these additions to the original structure, the feudal castle of Philippe-Auguste, are those built by François

I., Catherine de Médicis and Louis XIV. (see plan). The rich ornamentation of the portion designed by Pierre Lescot for the first-mentioned king is especially fine, since a part of it at least is due to the genius of Jean Goujon, the greatest sculptor of the French Renaissance. One should particularly notice the fine figures around the windows on the ground floor of this part of the palace (the south-west corner of the Cour du Louvre).

To the west of the palace extends the Place du Carrousel, used first as a tournament field; later, by Napoleon as a square on which he passed in review his crack regiments at the outset or conclusion of one of his campaigns. At that period the further side of the square was blocked by the Palace of the Tuileries, burnt by the Communists at the time of the risings of 1871. Beyond, to the west, lie the gardens of the Tuileries, a pleasant lounging-place after a day of strenuous sight-seeing, with their alleys always animated by crowds of little children. Whether or not the numerous groups of statuary which are scattered so freely about the gardens are an addition to their beauty is a matter of individual taste, but most visitors will regret the placing of the monument to Gambetta just where it breaks the noble vista extending from the courtyard of the Louvre, through the gardens, across the Place de la Concorde, up the Avenue des Champs-Élysées to the distant Arc de Triomphe de l'Étoile. Another statue recently erected near here, by Bartholomé, commemorates the Defence of Paris during the Great War. It was severely criticised when first erected, but possibly time will reverse these judgments.

To the north of the gardens, just where the Rue des Pyramides meets the Rue de Rivoli (Map 34 Kf), is a reminder of an earlier siege of Paris in the shape

of a statue of Jeanne d'Arc who was wounded near here while leading an attack on the city, at that time in the possession of the English troops.

If time will permit one should not neglect the recently-opened MUSÉE DU JEU-DE-PAUME, installed in a building which was formerly the old tennis court of the palace of the Tuileries (Map 34 Jf). It is here that the paintings by foreign artists acquired by the French government and formerly in the Luxembourg Museum have now been placed. Among them are canvases by Whistler, Zuloaga, Watts, Walter Gay, Alexander Harrison, Sargent and many others.

The portion of the Louvre which faces the Rue de Rivoli to the east of the Rue des Pyramides contains the MUSÉE DES ARTS DÉCORATIFS (admission, see page 204), one of the most important of its kind in Europe. Visitors may be interested to know that it is from sketches of the seventeenth- and eighteenth-century furniture on exhibition here that the bulk of the chairs and tables sent abroad annually by the cabinet-makers of the Faubourg Saint-Antoine are made (see page 140). The building is also used from time to time for special exhibitions, and the second floor is occupied in part by the Collection Moreau, with a number of works by Corot, Manet, Monet, and other French Impressionists. Beyond the Musée des Arts Décoratifs is still another section of the palace used as offices by the Ministère des Finances (Treasury).

If from the Rue des Pyramides we continue along the Rue de Rivoli to the east we shall pass in front of the monument to Admiral Coligny, assassinated near here during the massacre of Saint Bartholomew. It was the ringing of the bells of the church of Saint-Germain - l'Auxerrois (Map 34 Kg) that gave the

signal for the beginning of the slaughter. Apart from the remains of decorations on the roof of the porch and the carvings of the portal of the transept the church is not interesting and may be omitted by visitors whose time is limited.

The latter should turn to their left when they reach the Place du Palais-Royal (Map 34 Kf) to visit the gardens of the Palais-Royal, the other great palace erected here by Cardinal Richelieu, which in its day exceeded the splendour of the Louvre itself. The buildings of the PALAIS-ROYAL (or Palais-Cardinal as it was originally called) are now occupied by government offices and are inaccessible to the general public. The gardens, a convenient entrance to which is on the left of the Rue de Valois (Map 34 Kf), remain, although their deserted walks and the dinginess of the shops which surround them hold but faint reminders of their brilliant past. Shortly before the Revolution the Palais-Royal, at that time the property of a prince of the Orléans family, had been split up into a number of separate apartments and business premises which its royal owner rented out at so much a month, much to the disgust of the other nobles. It was here that the fashionable cafés and restaurants were situated, and the square formed a popular promenade for people of all classes, but especially for members of the National Assembly which met close by. The site of the hall is indicated at No. 218 Rue de Rivoli. One of the deputies, Camille Desmoulins, delivered in the gardens of the Palais-Royal his stirring speech which resulted in the attack on the Bastille, and, for a number of years after this, the square was the rallying-point for political hot-heads of all parties. During the occupation of Paris by the Allied troops after the fall of Napoleon, the gardens were notorious as the resort of

officers belonging to the armies of the "late Empire" who were in the habit of provoking allied officers to "affairs of honour," which were generally settled in the suburban wilderness of the Bois de Boulogne. Such is the past of the garden, the quiet of which is only disturbed by the chirping of the bold Parisian sparrows, the playing children and the distant rumble of traffic in the busy Place du Théâtre-Français.

The THÉÂTRE-FRANÇAIS (Map 34 Kf) is reached by the passage leading out of the gardens on the western end. The building itself is modern and rather ugly. Inside the chief objects of interest are the well-known bust of *Voltaire* by Houdon in the lobby upstairs and a handsome ceiling by Besnard; but it is not the brilliancy of the setting nor even the historical associations of the auditorium that bring here the crowds which nightly stand for hours waiting for the doors to open. "The play's the thing," and as the mighty lines of some tirade of Corneille or Racine roll out in formal periods, or the delicate wit of Molière, sparkling as though written yesterday, thrills the audience to emotion or laughter, one feels the strength of that tradition that distinguishes the performances of the Comédie-Française from any others in the world. From the front of the theatre the wide Avenue de l'Opéra stretches north, offering a long line of tempting shops; but let us to-day turn off to the right and follow the narrow Rue de Richelieu. A fountain in this street recalls the fact that Molière died at No 40 Rue Molière, close by, after being stricken down on the stage he had done so much to serve. Although named after the great cardinal the Rue de Richelieu is more closely identified with one of his successors, Cardinal Mazarin, who built here the palace which we are on our way to visit. This residence of a prince of the church who

was for many years, during the minority of Louis XIV., the actual ruler of France, has now become the Bibliothèque Nationale, one of the greatest libraries of Europe (Map 34 Kf; for admission see page 202). The entrance is at No. 58 Rue de Richelieu.

THE BIBLIOTHÈQUE NATIONALE contains to-day approximately 3,600,000 printed books, 110,000 manuscripts, 2,500,000 prints and engravings and 300,000 maps and plans. Students desiring to do research work in the library are admitted on presentation of a card from their embassy, while the general public is allowed to visit certain parts of each of the different collections and the Department of Medals, Engraved Stones and Jewels.

From the entrance one crosses the Cour d'Honneur, and turning to the right obtains, beyond the vestibule, a glimpse of the main reading-room. Directly to the right of the doorway are the Salles des Estampes (Engravings), containing some of the finest works in the collection. We ascend to the first floor and reach the Salles des Médailles et des Antiquités, where are beautiful examples of the intaglio works of Greece, Rome, the Middle Ages, and the Renaissance. Note particularly: in the first room, King Dagobert's throne (twelfth century), terra-cotta figures and bronzes from Babylon; second room, the central show-cases containing the celebrated gold cup known as the *Patère de Rennes*, the largest known cameos (glorification of Germanicus), the cup of Chosroes II., King of the Persians (sixth century B.C.); third room, admirable Torso of Venus, gift of the Duc de Luynes, as well as his collection of antique armour, and Greek and Etruscan vases. We walk back to the first landing and then up to the gallery, where are shown examples of the finest French book-binding from the seventeenth century to the present day, autograph

signatures and original manuscripts of famous authors, such as Molière, Voltaire, Racine and La Fontaine.

Beyond the Bibliothèque Nationale the Rue de Richelieu crosses the Rue du 4 Septembre, which leads to the Place de l'Opéra on the left. If we turn in the opposite direction we reach the Bourse (Stock Exchange: Map 34 Ke), which presents an animated sight, especially between twelve and two, when the outside brokers are busy, their activity giving some notion of the pandemonium which reigns within. From here any one of the streets leading northward brings us out on the Grands Boulevards (see Walk VIII).

WALK V.—THE DISTRICT AROUND LES HALLES

Notre-Dame-des-Victoires—Bourse de Commerce—
Saint-Eustache—Square des Innocents—Rue
Quincampoix—Tour Saint-Jacques—Place du
Châtelet.

LEAVING the Place de la Bourse, where our last walk ended (Map 34 Ke), we take the Rue Notre-Dame-des-Victoires leading to the church of the same name. This building has always been associated in the popular mind with deliverance from perils on land and sea, and the interior contains many quaint ex-voto tablets and thank-offerings. The square, on which the church faces, and the neighbouring streets, especially the Rue du Mail and the Rue d'Aboukir, are almost entirely given over to the wholesale dry-goods business.

The tiny Rue Vide-Gousset (literally pickpocket) brings us to the Place Notre-Dame-des-Victoires

with its statue of Louis XIV. on horseback in the costume of a Roman emperor. The houses which surround the square were originally intended to be uniform, like those of the Place des Vosges and the Place Vendôme. Unfortunately modern business necessities have proved no respecter of artistic traditions.

The Rue Croix-des-Petits-Champs runs south from here and brings us to the noble mansion occupied by the main offices of the BANQUE DE FRANCE. The original architect was Mansart, who designed the plans for the Place Vendôme, a large part of the Château of Versailles and many other public and private buildings.

Following the Rue Coquillière on our left we reach the Rue du Louvre, which passes in front of the Hôtel des Postes (General Post Office). On our right we have the buildings of the Bourse de Commerce (Produce Exchange). Tradition has it that a stairway located in the column attached to one corner of the building, which constitutes the only surviving relic of the Hôtel de Soissons, built here by Catherine de Médicis, was used by that queen when she was conducting her astrological observations from the platform above. It is difficult to associate any such studies of the Black Art with the scenes which take place around the base of the column on Wednesday afternoon when the wheat market is in progress.

The short Rue Oblin brings us to the church of SAINT-EUSTACHE (Map 34-5 Lf). Although its exterior and the western portal are not attractive, the well-proportioned interior with its mingling of Gothic and Renaissance architecture deserves a visit. The organ is one of the finest in Paris, and the musical services held here at Christmas and Easter are famous (tickets required).

The Bourse de Commerce stands at one end of a great parallelogram formed by the iron buildings occupied by LES HALLES (Central Markets). For centuries the food supply of Paris has been sold on this site, and the scene in the early morning is an animated one. Not so very long ago it was the fashion for merrymakers from Montmartre and elsewhere to come and breakfast at the Halles on onion soup and sausages, their evening dress forming a violent contrast with the working garb of the porters who load and unload the market carts that bring in vegetables and fruit from the neighbouring suburbs. Flowers are sold here by wholesale, but their perfume is less strong than that of the neighbouring *pavillon*, where the fishwives are famed for their rough tongues and picturesque vocabulary.

During the first half of the nineteenth century there were several famous restaurants around the markets, the best known of which was the Rocher de Cancale, at No. 78 Rue Montorgueil (Map 35 Lf). This was a great resort for the literary men of the day, Eugène Sue, Dumas the Elder, de Musset, Théophile Gautier. Balzac, another of the habitués, used it as a setting for several of his novels. Two other quaint old buildings in the same street are No. 64, the Inn of the Golden Compass, with its old coaching yard, still crowded with carts and wagons; and No. 47, where the "Central Offices of the Sedan-chair Porters" used to be. At the corner of the Rue Montorgueil and the Rue Étienne-Marcel the visitor will note the Tower of Jean-sans-Peur, which the Duke of Burgundy built to fortify his residence, the Hôtel de Bourgogne, after he had assassinated the Duke of Orléans (1407) in the Rue Vieille-du-Temple, which we shall visit presently. During the eighteenth century the Hôtel de Bour-

gogne, now demolished except for this tower, was converted into a theatre, and many of the great plays of Corneille and Racine, including *Le Cid*, *Andromaque* and *Phèdre*, were first played here.

At the south-east corner of the Halles, close to the junction of the Rue Berger and the Boulevard de Sébastopol, are the Square and FOUNTAIN OF THE INNOCENTS (marked by a small green square on the map, 35 Lf). The site is that of a cemetery of the same name, the origin of which goes back to Gallo-Roman times, and at No. 7 Rue des Innocents may still be seen traces of one of the old charnel-houses decorated with faded frescoes representing the Dance of Death. The skulls and bones of those interred here were transferred in 1789 to the Catacombs (see Walk III.). Nowadays the square presents a gayer aspect, the charm of which is increased by the delightful *bas-reliefs* dating from the sixteenth century which decorate the fountain. Five of the beautiful Naiad friezes, those in lower relief, were designed by the great sculptor Jean Goujon at the time when the fountain was first erected to celebrate the entry of Henri II. into Paris (1549).

On the side of the square opposite the Rue Berger we pass under the archway tunnelled through an old house and reach the Rue de la Ferronnerie, celebrated in French history as the scene of the murder of Henri IV. by Ravailiac (14th May, 1610). Henri's life had already been attempted nineteen times at the instigation of his political and religious enemies, and he was always surrounded by guards. The assassin, who had been awaiting his opportunity for more than a year, seized the moment when the king's coach was blocked here by the traffic (which had caused the guard to go round by the cemetery), leapt on the wheel and stabbed his victim twice

through the heart. Ravailac was captured at once and executed with all the refined cruelties of the time on the Place de Grève (see page 136).

Continuing west along the Rue de la Ferronnerie we cross first the Rue Saint-Denis, then the busy Boulevard de Sébastopol, and reach the sordid Rue Quincampoix. Here the contrast between existing conditions and the traditions of the past is an exceedingly curious one. To-day the street is a typical "low" thoroughfare, similar to a hundred others in Paris or in any large city. Certain stately façades that still retain traces of eighteenth-century carving show that the street was once inhabited by a very different class of society, and the passer-by will linger in front of No. 43, which was one of the financial centres of France in the early eighteenth century. It was here that John Law set up his famous banking house which proposed to restore the credit of the French government, severely shaken by the extravagances of Louis XIV. and the Regency. Law issued a vast quantity of notes of what was known as the "Mississippi Company," the shares of which became, through clever manipulation, the speculative craze of the moment. Hundreds of thousands of francs passed through the hands of Law and his associates, who included many members of the royal court, and the savings of entire families were recklessly converted into bonds the value of which fluctuated wildly from day to day. This gambling fever spread to other European capitals, and Law's Bank assumed international proportions. It is said that the first incident which shook the confidence of investors was the sight of the Prince de Conti, one of the principal shareholders, taking away cart-loads of silver from the offices in the Rue Quincampoix in exchange for his paper currency. A run on the bank followed. Law's

dupes discovered that the immense resources of the "Mississippi Company" existed only on paper. Thousands were ruined, and this street, associated in the popular mind with the disaster, was shunned by reputable families and became what it is to-day.

The Rue de la Reynie, the direct continuation of the Rue de la Ferronnerie, ends at the Rue Saint-Martin, one of the oldest highways in Europe. In Roman times this street formed a link in the great *via Romana* which connected Rome with the northern provinces, and all through the Middle Ages it was the main thoroughfare for travellers entering Paris from England and Belgium. To-day the neighbouring Boulevard Sébastopol has absorbed much of its traffic, and it was up the latter that thousands of French soldiers marched in August 1914 to entrain at the Gare de l'Est and the Gare du Nord.

Turning down the Rue Saint-Martin we pass the church of Saint-Merri, which we enter for the sake of some fine stained glass of the sixteenth century and a curious picture (in the first chapel beyond the sacristy) representing a view of Paris at the same period. Still further along is the TOUR SAINT-JACQUES, an exceptionally beautiful tower in the flamboyant Gothic style. This tower was formerly part of the church of Saint-Jacques-de-la-Boucherie, one of the most important religious buildings in Paris, destroyed by fire during the Revolution. Statues of the patron saints of various trade guilds, which adorn the niches, remind us that, like so many other mediæval sanctuaries, Saint-Jacques was erected by and for the labouring classes. The tower itself is celebrated as being the spot on which Pascal carried out a number of his barometrical experiments.

Crossing the garden in which the tower stands we end our walk at the PLACE DU CHÂTELET (Map 35 Lg).

The latter occupies the site of one of the fortified entrances to the island of the Cité, originally built during the Roman occupation. Restored and altered several times, it became the seat of the municipal police and criminal court, while a part of the buildings was converted into a prison of particularly sinister reputation. All these structures were demolished in 1803, and the ground was made into a square as we see it to-day. The pillar and fountain were erected to commemorate the conquests of Napoleon. On either side of the square are the Théâtre Sarah-Bernhardt, where the great tragedian appeared occasionally until just before her death in March 1923; and the Théâtre du Châtelet, dear to the hearts of the little Parisians as the home of the pantomime and gorgeous spectacles.

WALK VI

The Hôtel de Ville — Place de la Bastille — Île Saint-Louis

FROM the Place du Châtelet take the Avenue Victoria, whose name recalls the many visits that the English queen paid to Paris during her long reign, and you will arrive at the HÔTEL DE VILLE (TOWN HALL) (Map 35 LMg).

The square on which the building faces is known as the PLACE DE GRÈVE and is celebrated in the history of the city as the spot on which particularly notorious criminals were executed. Ravallac, the murderer of Henri IV., Damiens who attempted the life of Louis XV., and the infamous Marquise de Brinvilliers were some of those who were put to death here with all the refinements of cruelty of their time.

The Hôtel de Ville itself is a modern edifice; the former one had been destroyed by fire at the time of the Communist rising of 1871. The public is only allowed to inspect those rooms used for official receptions when sovereigns or other distinguished visitors are invited here to receive the freedom of the City of Paris. The visit, under the direction of a guide, occupies about an hour, and includes the Salle des Fêtes, the Escalier d'Honneur, and the Salons des Sciences, des Arts, des Lettres, etc. All are richly decorated by modern French artists, including Puvis de Chavannes, Bonnat and Carolus-Duran.

Behind the Hôtel de Ville lies the CHURCH OF SAINT-GERVAIS (Map 35 Mg), noted for its fine musical services. It was here that a German shell burst on Good Friday, 1918, killing and wounding over a hundred and fifty of the congregation, mainly women and children. The damage to the structure has been repaired, although on some of the pillars may still be seen scars of the explosion.

Take the street to the left of the church, the Rue François-Miron, and you will see a quaint bit of old-time Paris, the Hôtel de Beauvais. It was on the balcony of this building, now a warehouse, but then the residence of one of the great court ladies, that Anne of Austria, Queen of France and widow of Louis XIII., stood with Cardinal Mazarin and Marshal Turenne to watch the passing of the procession that marked the solemn entry into Paris of Louis XIV. and his consort, Marie-Thérèse. To-day the *hôtel* is much dilapidated, and only the stately courtyard with its stairway recalls its past glories. The entire district between here and the river, which was once inhabited by nobles and wealthy upper classes, has now sunk into more or less abject abandon. The

old bits of carving one still sees here and there will soon disappear, as the houses have been condemned.

One of these old streets, bearing the grandiloquent name of the Rue de l'Hôtel de Ville, and running parallel with the quays, deserves special mention for the sake of the mediæval air which is conferred on it by the two pepper-pot towers of the HÔTEL DE SENS (Map 35 Mh). This building was the residence of the Archbishop of Sens, in whose diocese Paris was included for many years. One can imagine men-at-arms lounging about on this spot or the Lord Abbot of one of the great Parisian monasteries coming to pay his respects to his ecclesiastical overlord, accompanied by a brilliant retinue. The building, from the architectural point of view, is particularly interesting, as one of the few of its kind left standing in France.

Close by (Map 35 Mh), the narrow Rue Saint-Paul takes us northward through a strange district, part of the former ghetto, still largely occupied by Jewish families, and one notes how many of the shop names and signs are written in Hebrew. As we proceed we note at No. 34 the Passage Saint-Paul which covers the old cemetery where Rabelais and the Man in the Iron Mask were buried. The Rue Saint-Antoine, into which we now come, continues to the Place de la Bastille, but before going there we should stop at No. 143 to look at the fine façade of the HÔTEL DE SULLY (Map 35 Ng), where Henri IV.'s prime minister lived. Another historical association is to be found at No. 212, the Hôtel de Mayenne, where the insurgent nobles met to plot the assassination of another French king, Henri II. The room in which the conspirators met is still shown. The Rue Saint-Antoine and the streets all about here will be familiar ground to readers of Dumas' *Chicot the*

Jester, The Forty-Five Guardsmen and The Lady of Monsoreau. The great novelist gives a vivid picture of how this section of the city must have looked and what adventures took place here during the latter years of the sixteenth century.

The famous PLACE DE LA BASTILLE (Map 35 Nh) occupies the site of the great prison bearing the same name, the destruction of which, on 14th July, 1789, marked the real beginning of the French Revolution. The exact site of part of the walls is traced by a line of white stones let into the pavement between the Boulevard Henri IV. and the Rue Saint-Antoine by which we enter the square. It is curious that the column erected in the centre of the Place does not commemorate the fall of the Bastille, but was placed here in memory of the victims of the street fighting that took place in the square and the adjacent streets during the insurrections of 1830 and 1848. It may be ascended for the sake of the view. (For admission see page 202.)

The Place de la Bastille is always a busy spot, but it is particularly animated during Holy Week, when the Foire aux Jambons (Ham Fair) and the Foire aux Ferrailles (Old Iron Fair) are held on the square and extend along the Boulevard Beaumarchais as far as the Place de la République. These fairs, together with the one held immediately after Easter—the Foire aux Pains d'Épices (Gingerbread Fair)—should not be missed by visitors anxious to see how the poorer classes amuse themselves in Paris. The spectacle is unforgettable; rows of booths for the sale of gingerbread pigs, each decorated with the Christian name of the happy owner, steam swings, games of chance (?) with their prizes of peculiarly ugly plaster-of-Paris ornaments, curious merry-go-rounds revolving to the music (?) of a hundred

steam orchestras. The showmen and the elaborate discourses with which they seek to lure the crowd into their booths, where all sorts of marvels, from two-headed babies preserved in alcohol to the taming of especially savage lions, are exhibited; the crowd itself, good-natured, easily amused but anxious to spend its *sous* to the best advantage — all this makes a spectacle far more characteristic of the life of the townspeople than the fashionable race-meetings or the cosmopolitan night restaurants to which the visitor is so often taken.

The Faubourg Saint-Antoine, which continues the Rue Saint-Antoine to the west of the Place de la Bastille, was notorious during the latter years of the eighteenth century on account of the revolutionary tendencies of the working people who, at that time, composed its population. Any change of government or popular uprising usually had its origin in this district, and the phrase "*le Faubourg bouge*" (the Faubourg Saint-Antoine is stirring) was one that made the shop-keeper hastily drop his iron shutters. Nowadays it is the centre of the wholesale furniture business, and the descendants of the same workmen pack up yearly many thousands of chairs and tables fashioned with curves first designed to grace the courts of those kings whom their ancestors overthrew.

To the south-east of the Place de la Bastille the Rue de Lyon brings one to the Gare de Lyon, whence trains leave for the Riviera and Italy; while to the south-west the wide Boulevard Henri IV. brings us back to the Seine. Just before we reach the latter we pass to our right the Hôtel Fieubet, now the École Massillon, with elaborate carvings on the façade. To the left, in the Rue de Sully, is the important BIBLIOTHÈQUE DE L'ARSENAL, rich in precious

illuminated manuscripts, of which it possesses one of the finest collections in Europe, important autograph documents dealing with the history of France, and the private cabinet of Sully, to whom Henri IV. so often came for advice on state affairs and more personal questions (for hours of admission see page 202).

Crossing the Pont Sully we came to the quietest backwater in all Paris, the ÎLE SAINT-LOUIS (Map 35 Mh). The provincial aspect of its peaceful quays makes it seem hundreds of miles away from the neighbouring Place de la Bastille and the Grands Boulevards. On the island there resides a little colony of artists and writers, housed in century-old dwellings, each of which has some story to tell of festive courtiers or solid burgesses who once walked through their ample halls and up and down their wide, sweeping staircases. The quays that border the river here seem to become shadier and more peaceful. It is as though through long empty days and yet longer, quieter nights they are dreaming undisturbed of the time when they formed the chosen promenades of beaux and belles, and when brilliant Venetian fêtes illuminated the waters that now reflect nothing more romantic than the great *bateaux lavoirs*. Among the houses on the "Ile," as it is affectionately called by its inhabitants, two or three deserve special mention. One, the Hôtel d'Anjou, at the extreme western end of the Quai d'Anjou, was where Voltaire spent many months in the company of the fascinating Madame Duchâtel. Another is at No. 17 on the same quay, the Hôtel de Lauzun. It was this mansion that sheltered the daring adventurer, the Duc de Lauzun, whose career oscillated perpetually between prison and palace. Later it achieved a notoriety of quite a different kind, when it became a meeting-place for Théophile Gautier, Balzac and Baudelaire, who

met in the apartment of the latter to smoke hashish and observe the effects of that subtle Oriental poison. Another building, far more modest in appearance, will interest the traveller curious as to the by-ways of history. The little café which stands on the corner of the Rue des Deux Ponts, just where the latter meets the Pont Marie, has played its part in the making of the history of Paris, nor has that part been altogether a minor one. Curiously enough history has repeated itself several times; under three governments the café has been a rendezvous for malcontents. During the reign of Louis XV. the police seized here a number of seditious documents belonging to one of the lodgers, and it served as a rallying-point for several hundred of the insurgents of 1789 who marched hence to help overthrow the Bastille. Again, at the time of the Restoration, conspirators here plotted a daring attempt to kidnap the royal family during a masked ball at the Louvre. The plot was discovered and the criminals seized as they were leaving this café. It might be added that the ironwork in front of the windows, representing a special grape mentioned appreciatively by Rabelais, dates from the sixteenth century.

To return to the more modern parts of the city the visitor may walk along the quays to the west, enjoying a famous view of the apse of Notre-Dame from the Pont Saint-Louis, or take one of the little river steamers that ply busily up and down the river at the station which is to the west of the island, on the north bank.

WALK VII.—THE MARAIS AND THE TEMPLE

Place des Vosges—The Musée Carnavalet and the Rue des Archives—The Archives Nationales—Square and Marché du Temple (Map 35).

IF, when you are in the Rue Saint-Antoine, you turn to your left down the Rue Birague and pass under the archway, which is known as the Pavillon du Roi, you come to one of the most charming squares in the whole of Paris.

THE PLACE DES VOSGES (Map 35 Ng) and the houses which rise above the arcades date entirely from the reign of Henri IV. Before his day this was the site of the Palais des Tournelles and its tournament field, where Henri II. was accidentally killed while jousting with the chief of his Scotch guards. Later, when the palace had been deserted by the court, who avoided the spot and its tragic memories, the square became waste land and the scene of countless bloody duels. In the days of Madame de Sévigné, chronicler of the court of Louis XIV., it was fashionable with members of Parisian society. Again during a part of the last century the Place des Vosges was visited by many celebrities of the political and literary world, who came here to see Victor Hugo. His house at No. 6 has now been converted into an admirably arranged VICTOR HUGO MUSEUM, where many relics of the great writer are exhibited (for hours of admission see page 206). The same mansion has other literary associations derived from Alexandre Dumas' use of it as the original residence for Milady in *The Three Musketeers*. Dumas visited here frequently when the house was occupied by the Hugos, as also did Balzac, de Musset and Charles

Dickens, who has recorded how charmed he was with the poet and his circle. What Hugo thought of Dickens has not been recorded.

From the western corner of the Place des Vosges take the Rue des Francs-Bourgeois to the MUSÉE CARNAVALET (Map 35 Mg), a seventeenth-century mansion which was occupied for over twenty years by Madame de Sévigné.

The *hôtel* has been converted into an admirably-arranged museum where works of art and curiosities relating to the history of Paris are preserved (for hours of admission see page 204).

Entering the courtyard we note the fine carvings over the entrance and in the Cour d'Honneur which are attributed to Jean Goujon. On the ground floor: Room 1, old signs and carvings from house fronts; Room 2, documents relating to the theatres of the city and caricatures of famous actors and actresses. We pass through the vestibule and turn to the left; Room 3, plans of the city in high relief, the cradle of the Prince Imperial, son of Napoleon III. The other rooms on the ground floor are given over to Gallo-Roman and Merovingian remains. We ascend the handsome staircase. First floor: Salle Louis XVI., fans, furniture and mementoes of the royal family's captivity in the prison of the Temple (see page 147). Beyond a landing we reach the Salle de la Bastille: paintings of the fortress, its keys, and souvenirs of famous prisoners who were confined there; Salle de la Convention: paintings, autographs and statuettes of the revolutionary leaders; Salle du Consulat et de l'Empire: Napoleon's travelling-case, his death mask and that of his son, the King of Rome (l'Aiglon). On the left, as we pass out, we have the apartments of Madame de Sévigné, Galerie des Échevins, Salon Sévigné, the reception room of

Madame de Sévigné containing her portrait and that of her daughter, Madame de Grignan. Then follow the Petite Salle, Boudoir Rococo, Salle de Liesville, Salle des Boiseries (woodwork) Louis XVI., Salle des Boiseries Louis XV., Salle des Grisailles (with fine drawings by Watteau and a pastel by Boucher), Salle Voltaire, Salle de l'Aérostation (interesting eighteenth-century engravings representing the first efforts at ballooning). We return through the Salles de la Bastille, de la Convention et de l'Empire to the Grande Galerie, which has a remarkable collection of views of the city of Paris. Beyond the gallery are several rooms reconstructed from old houses which have been torn down to make room for modern streets in different parts of the city, and others which are at present closed to the public while recent acquisitions are being arranged there.

The Rue des Francs-Bourgeois, to which we return and along which we continue, still presents numerous reminders of the time when it was the principal thoroughfare of a district inhabited by the upper classes of Parisian society, comparable with that around the Parc Monceau or the Étoile to-day. Many of their fine old mansions are still standing, although they have been allowed to fall into neglect and are given over to commercial enterprises. Among the most notable are Nos. 31 and 35, and on the other side of the street Nos. 26, 30 and 38. To the south in the Rue Vieille-du-Temple, which crosses the Rue des Francs-Bourgeois (Map 35 Mg), is another fine old residence, the Hôtel de Hollande, which served at one time as the Dutch Embassy. On the northern side of the same street, in the former mansion of the powerful de Rohan family, are the offices and works of the Imprimerie Nationale (Government Printing Offices). The presses of the latter are shortly to be

transferred to more up-to-date quarters across the river, and the building is now only partially open to the public. The private rooms of the Rohans with their fine woodwork are visible daily between 2.30 and 4 p.m., but special permission will have to be obtained from the Directeur to visit the printing-rooms at the new address: 27, rue de la Convention.

The Rue des Archives, which runs parallel to the Rue Vieille-du-Temple to the west, brings us to the MUSÉE DES ARCHIVES (Map 35 Mg) and another palatial dwelling, that of the Prince de Soubise, one of the great nobles of the *ancien régime*. The museum (for admission see page 202) deserves a visit not only on account of the curious and interesting manuscripts it contains, but also for the sake of the fine mural decorations executed by the great artists of the eighteenth century—Boucher, Van Loo and others—which make it unique in Paris. A great many of the historical documents preserved at the Musée des Archives are interesting only to historical students. Certain others of special value are exhibited in the seven rooms on the first floor. Among these are: Room 1.—Parchments relating to the Capetian and Merovingian kings, letters of François I., the Edict of Nantes, autograph letters from distinguished foreigners (Charles V. of Spain, Tamerlane, Christina of Sweden, George Washington). Rooms 2 and 3.—Letters and documents dealing with the reign of Louis XIV., autographs of famous men of letters of his time (La Fontaine, Corneille, Molière). Room 4.—The last letter written by Marie-Antoinette before her execution, the will of Louis XVI., the French Constitution of 1793. Rooms 5 and 6.—Various autographs and interesting souvenirs of the Republic, First Empire and Restoration.

The Rue des Archives is another of those old

streets which evoke the Paris of the past, but its melancholy is not felt in the daytime, when crowded with traffic. At night, however, the district regains its old-time quiet, and the occasional passer-by treads softly for fear of disturbing the ghosts of those gallant gentlemen and fair ladies who once passed up and down here in their sedan-chairs.

The catastrophe which did away once and for all with the sedan-chairs and their bepowdered occupants comes back vividly to mind as we stand in the Square du Temple (Map 35 Mf) where the Rue des Archives ends. It was here that Louis XVI. and his family were imprisoned, during the long months that followed the fall of the Tuileries, in an old tower that had once been part of the great keep built by the Order of the Knights Templar. By one of those ironies of fate, which we encounter perhaps more frequently in the history of Paris than in that of any other city, it was one of Louis' ancestors, Philippe-Auguste, who in 1370 forcibly expelled the Order from their stronghold and converted it into a prison, destined to house in time one of his descendants. The prison has disappeared, and in its place we have a little park which affords a welcome breathing-spot for the poor folk of the district. Just beyond the square in the Marché du Temple is the great Parisian market for second-hand clothing, which presents an animated and noisy spectacle. The difference between the city of to-day and that of yesterday, some of whose memories have perhaps grown more vivid to us during this walk, is further emphasised by a visit to the neighbouring MUSÉE DU CONSERVATOIRE DES ARTS ET MÉTIERS (Map 35 Mf), one of the great French technical schools, where, instead of faded fans and bits of historic lace, models for dynamos, electrical appliances, aeroplanes and so on are kept.

The museum may be reached from the Square du Temple by the Rue Réaumur (for hours of admission see page 202).

To the east of the Marché du Temple runs the street bearing the same name, which ends to the north in the Place de la République (Map 35 Nf).

WALK VIII

The Grands Boulevards—Opéra—Place Vendôme—
The Madeleine

THE trend of the fashionable world of Paris during the last fifty years has been steadily westward in the direction of the Place de l'Étoile, and still further to the south-west (see map, pages 10-11). The shops that cater for the wealthier classes have naturally followed their clients, thus bringing about a change in the character and appearance of the Grands Boulevards which were the fashionable avenues during the nineteenth century. To the Parisian the general name of "Les Grands Boulevards" designates that curving line which runs from the Place de la République to the Place de la Madeleine, a distance of about two and a half miles. These avenues have lost their standing as *the* promenade on which all fashionable persons living in or passing through the city felt it their duty to be seen at least once a day. But they still attract the middle classes who stroll up and down here on a pleasant Sunday or fête-day, gazing at the window-displays in the shops, many of which remain open, or sitting outside a café watching their fellows pass. On week-days the boulevards are crowded with employés from the hundreds of commercial firms having their offices in the adjacent

streets. Between six and seven in the evening the neighbourhoods of the Rue Montmartre and the Place de l'Opéra present a picture of feverish animation.

Let us begin our visit to the Grands Boulevards at the PLACE DE LA RÉPUBLIQUE (Map 35 Nf), remembering that this is a trip that may be taken any afternoon or evening after a day's sight-seeing. If tired the traveller may ride in any one of the buses that follow the boulevards (Line Madeleine-Bastille is the most convenient one) and get off when he feels inclined. The Place de la République is easily reached from any part of the city.

Leaving the square by the Boulevard Saint-Martin (Map 35 Me) we first pass in front of several well-known theatres. Among them are the Ambigu, noted in the past for the lurid melodramas which were performed there, and the Théâtre de la Porte Saint-Martin where extraordinary scenes took place on the day of the first performance of Edmond Rostand's *Chantecler*. Hundreds of people rented windows in the neighbouring houses to watch the arrival of the author's specially invited guests, who included every distinguished person in Parisian society or the world of art and letters. Still further along the boulevard we have the Théâtre de la Renaissance, facing the monumental Porte Saint-Martin, erected to commemorate the victories of Louis XIV.

The Boulevard Saint-Denis, which begins here, crosses the great artery of traffic formed by the Boulevards de Strasbourg and Sébastopol running north and south. At the end of the former we catch a glimpse of the Gare de l'Est. This boulevard and the neighbourhood generally is one of the centres of the French cinema industry. Many "screen" artists frequent the Café Namur on the north-east corner of the avenue.

Further on we pass another triumphal arch, the Porte Saint-Denis, which like the one we have already seen was a tribute to the armies of "Le Roi Soleil" and commemorates his successful campaigns against the Germans and Dutch. Around the gate and in the neighbouring streets much fierce fighting took place at the time of the insurrections of 1830 and 1848, and again during the Commune. To the left the Rue Saint-Denis leads down to the markets; to the right another street, the Rue du Faubourg Saint-Denis, brings one to the Gare du Nord, and, eventually, to the church of Saint-Denis, the burial-place of the kings of France (see page 200). Practically the only building of importance in this latter street is the prison of Saint-Lazare whose gloomy exterior and sinister history seem to darken all this corner of the city. The prison was originally a leper hospital, and later was converted into a reformatory where wealthy young men who had been led astray by the temptations of the capital were confined. It is under this aspect that it figures in the Abbé Prévost's novel *Manon Lescaut*, well known to the Anglo-Saxon public in its operatic setting. During the Revolution the prison of Saint-Lazare was one of the most dreaded prisons, captivity there being looked upon as equivalent to a verdict of death, and it was the scene of unspeakable horrors during the Massacres of September. It is now used as a prison and hospital for women. Among the victims of the Revolution confined at Saint-Lazare was the poet André Chénier, who was dragged there from his house which may still be seen at No. 97 Rue de Cléry, almost opposite the Porte Saint-Denis.

Proceeding westward again from this gate we note the greater animation of the streets and the richer displays in the shop windows. The Boulevard

Bonne-Nouvelle, which we are now passing along, runs through a district almost entirely given over to the export trade, and hundreds of thousands of francs' worth of fancy articles and artificial flowers leave here annually for the four corners of the globe. On the right the Rue d'Hauteville brings one to the church of Saint Vincent-de-Paul which may be visited for the sake of the frescoes by Flandrin and other fine religious paintings by modern artists. Visitors to Paris will have noticed among the passers-by women wearing big, white head-dresses and a quaint blue and white uniform. These are Sisters belonging to a separate Order, familiarly known as "Les Petites Sœurs des Pauvres" (The Little Sisters of the Poor), whose self-abnegation has won for them in the heart of the Parisian people an affection similar to that felt by Anglo-Saxons for the Salvation Army "lassies."

The Boulevard Bonne-Nouvelle changes its name and becomes the Boulevard Poissonnière, to the left of which we have the Rue du Sentier, headquarters of the wholesale cloth trade. Beyond this we reach one of the busiest spots along the whole route, where the Rue du Faubourg Montmartre and Rue Montmartre run into the boulevard of the same name. It may be mentioned in this connection that one frequently finds both a "Rue" and a "Rue du Faubourg"; "faubourg" means suburb, and the change of name indicates the point where such and such a street passed the walls of the city and went out into the fields beyond. Walls and fields have alike disappeared, but the name, more tenacious than either, survives.

The principal object of interest on the Boulevard Montmartre is the pseudo-Greek façade of the Théâtre des Variétés. Here are performed light

comedies of that type which cannot be enjoyed without a thorough knowledge of French and the acceptance of that form of wit known as the "esprit gaulois." A very different kind of entertainment is that afforded by the auction sales which take place at the Hôtel des Ventes in the Rue Drouot which joins the boulevard a little further westward (Map 26 Ke). The auctions, which are under government control, take place every day at 2 P.M., except during the month of August. Objects of every kind, from the humblest domestic articles to precious stones, rare books and valuable antiques, come under the hammer. The sales are announced in advance in the newspapers or by posters outside the Hôtel des Ventes, and attract hundreds of dealers and amateur collectors.

The Boulevard Montmartre in turn becomes the Boulevard des Italiens. The name reminds one of the time when the Opéra Italien, whose hall stood in this neighbourhood, attracted all Paris lovers of music. Its place has now been taken by the OPÉRA-COMIQUE in the Rue Feydeau (Map 34 Ke). The performances given in its new building, reconstructed after the fire of 1887, are excellent in every respect. Visitors will be particularly attracted by operas, such as *Louise*, *La Vie de Bohème* and *Manon*, which lend and borrow colour from Paris life.

Still proceeding towards the Opéra we notice on the left the central offices of the Crédit Lyonnais, one of the most important banking establishments in France. A little further on down the Rue de la Chaussée-d'Antin we see the apparently permanent scaffolding of the church of La Trinité, while on the other side of the boulevard we note the graceful outlines of the Pavillon d'Hanovre originally erected by the dissolute Duc de Richelieu.

We have now arrived at the PLACE DE L'OPÉRA (Map 34 Ke), the hub of the Parisian's world. It has been said one has only to wait here long enough to meet everyone you ever knew anywhere else. The north side of the square is blocked by the broad and comparatively low façade of that elaborately decorated building, known officially as the Académie Nationale de la Musique, but invariably referred to as the "OPÉRA." Of the numerous busts and groups of statuary which adorn the exterior the most notable is that by Carpeaux, *La Danse*, on the extreme eastern corner. At first unfavourably received, it now wins universal admiration. The interior of the Opéra is seen to the best advantage on one of the "subscription nights" (Monday, Wednesday and Friday), during the winter and spring, when the sumptuous decorations of the Grand Staircase and *Foyer* (lounge) form an ideal setting for the beautiful toilets of the elegant members of the audience who stroll about there between the acts. Evening dress is compulsory on such occasions for all occupants of seats in the stalls, boxes and the first two balconies.

From the Place de l'Opéra we may either end our trip along the boulevards by going directly to the Madeleine along the short Boulevard des Capucines and the Boulevard de la Madeleine, or make a little *détour* to our left to see the other buildings of interest in this quarter.

Proceeding towards the Colonne Vendôme, which is visible to the left of the square, the visitor will find himself in another street of world-wide celebrity, the Rue de la Paix. Its jewelry shops, dressmaking and millinery establishments make it the one spot in Paris that the woman visitor will insist on inspecting. The street is a short one, but the temptations it offers to the female purse are many, and in planning

this walk it is well to allow a considerable portion of time from the moment of leaving the Place de l'Opéra to arrival at the Place Vendôme. There are numerous offices for the changing of dollars and pounds into francs conveniently situated in the neighbourhood.

The houses that surround the PLACE VENDÔME (Map 34 Jf) as well as the square itself were designed by Mansart, Louis XIV.'s great architect, whose work we have already seen elsewhere in Paris. By a fortunate chance the erection of the column did not disturb the artistic unity of the square, which remains one of the finest architectural features of the capital. It was Napoleon I. who set up the column in commemoration of his victories over the Germans and Austrians in the campaigns of 1805 and 1807, and caused the principal incidents of his battles and sieges to be perpetuated in the bas-reliefs, the bronze for the latter being melted down from captured cannon.

Beyond the square we take the Rue Castiglione and turn down the first street to our right. We are now in the Rue Saint-Honoré, one of the great thoroughfares of Paris from Roman times down to the present day, but particularly fashionable during the latter half of the eighteenth century. It again became famous, though in a very different way, during the Reign of Terror, when it was the usual route taken by the tumbrils conveying prisoners from the Conciergerie and Saint-Lazare prisons to the guillotine erected at the Place de la Révolution (now Place de la Concorde). Among those who took their last journey on earth down this street, and past houses many of which are still standing, were such contrasting figures as those of Marie-Antoinette, who in other days had frequently driven through here to do her shopping at some fashionable coiffeur's or modiste's in the neighbourhood, and Robespierre,

who during the period of his power lodged in a mean little apartment at No. 366, now 398, Rue Saint-Honoré in the courtyard of what is now a pastrycook's.

The Rue Saint-Honoré leads into the Rue Royale, which is bounded on the north by the classic façade of the MADELEINE (Map 34 Je). Before reaching the latter street we may, however, proceed directly to the church through the crowded Rue Duphot, emerging opposite the flower market, held in the shadow of the church the grey stones of which form an effective background for the shrubs and blossoms.

Like the Panthéon the church of the Madeleine has had many vicissitudes, being used successively as a Temple of Reason under the Revolution, and a Temple of Glory under Napoleon, before being finally dedicated to the saint in whose honour it had been originally erected. More recently still it escaped destruction when a German shell burst just behind it during the bombardments of Big Bertha in 1918. The decapitated statue of St. Luke at the back of the church still reminds one of this incident. The interior of the church is uninteresting, but one has a fine view from the steps down the Rue Royale, across the Place de la Concorde, and beyond the Seine, to the Chambre des Députés.

WALK IX

The Place de la Concorde—Avenue des Champs-Élysées (Grand and Petit Palais)—Place de l'Étoile and Arc de Triomphe—Bois de Boulogne (Maps 30, 31, 32, 33).

MANY visitors will be tempted to begin their inspection of the city from the PLACE DE LA CONCORDE

(Map 33 Jf), one of the most famous squares in the world, and associated with many dramatic episodes in French history.

The beauty of the square and the views one enjoys from it are enough in themselves to make it one of those spots which the visitor will be most anxious to see on his arrival, and which he will longest remember. To the north stretches a line of buildings designed by Louis XIV.'s great architect Gabriel, to whom we also owe so much of the Palace of Versailles. These buildings include the Hôtel de Crillon, at the extreme west, where many of the Allied generals and statesmen stayed during the war, and which was the headquarters of the American Delegation to the Peace Conference in 1919. Next to it is the Automobile Club of France, and in the RUE ROYALE the Ministère de la Marine (Admiralty). The Rue Royale ends at the church of the Madeleine (see page 155) and its classic façade finds its counterpart in that of the Chambre des Députés (page 170) across the Seine on the southern side of the square. Beyond the Chambre looms the Hôtel des Invalides (page 167), under the dome of which Napoleon is buried, and a little to the left one sees the upper portions of the Eiffel Tower (page 166).

To the east of the Place lie the Gardens of the Tuileries (page 125), and in this direction the vista ends in the buildings of the Palace and Museum of the Louvre (page 124). To the west one has what many will consider the finest view of all, for here stretches the Avenue des Champs-Élysées, sweeping upward till it reaches the Arc de Triomphe.

Such is the Place de la Concorde as we see it to-day. The northern side has changed but little since the days of the Revolution, and we can imagine the lines of windows of what had formerly been the palaces of great

nobles crowded with uncouth faces gloating over the spectacles taking place in the square itself. For it was in the Place de la Révolution, as it was then called, that the guillotine was set up a little to the south of the present entrance of the Champs-Élysées, and it was here that some three thousand persons were executed in a little over two years. Among the victims were not only Louis XVI., Marie-Antoinette and a host of their royalist followers, but also members of the more moderate revolutionary parties and, in the last instance, Robespierre, the Public Prosecutor Fouquier-Tinville, and others who had themselves organised the Reign of Terror.

When, following the fall of Napoleon, Paris was twice occupied by the Allied armies, the Russian and British troops camped in the Place de la Concorde. Certain Parisians of to-day can remember the square again in the hands of foreign invaders, for, in 1871, it formed the extreme edge of the Prussian occupation of the city. As an English writer dramatically describes it, "on the very Place de la Concorde, German hussars waltzed to the brazen music of an Uhlan band, while a line of French sentries across the entrance to the Tuileries Gardens stared sullenly on." A memory of those days of defeat and humiliation was preserved through the intervening years by the wreaths hung about the statue of Strasbourg (in the extreme north-east corner), which were not taken down from the time of the signing of the Peace of Frankfort, 10th May, 1871, till the French troops again entered the city and the "Lost Provinces" were restored to France in November 1918.

The obelisk standing in the middle of the square was a gift to Louis-Philippe from the Khedive of Egypt and is the latest of a series of columns and statues that have been erected there. (The inscription

is worth reading.) When the square was inaugurated by Louis XV. a monument was set up representing that monarch on horseback in the costume of a Roman emperor. The statue was supported by four figures typifying the virtues, but the populace of Paris made fun of this symbol and attached to the base of the monument verses which have remained famous:

Grotesque monument, infame piédestal.
Les Vertus sont à pied, le Vice est à cheval.

When the monarchy was abolished the square, called until then Place Louis-XV., was rechristened Place de la Révolution (an inscription bearing this title may still be seen on the north-east corner) and was adorned, first with a gigantic effigy of Liberty in plaster, then a gigantic *fascis* of eighty-three spears, symbolising the union into one nation of the eighty-three departments of France; then again a hollow Liberty, which was replaced under Napoleon by a model for a tall granite column to be inscribed with his conquests. The Restoration which did away with Napoleon also discarded the column, replacing it first by another statue of Louis XV., then by an expiatory chapel in memory of his unfortunate successor. This was transferred to another site (see page 180), and in its place we have the present obelisk.

Setting out from the Place de la Concorde in a westerly direction we pass between the "White Horses of Marly," so called since they once stood outside the château of that name, and ascend the AVENUE DES CHAMPS-ÉLYSÉES (Map 33 H1e). Before we reach the Rond-Point des Champs-Élysées, the various restaurants that occupy the gardens, as their predecessors did for the last two centuries, will have

been noted. Though several of the places of amusements which used to be situated here, among them the Jardin de Paris and the Bal-Mabille, have disappeared, the restaurant and music-hall of the Ambassadeurs and the Alcazar still make the northern side of the gardens animated, while across the way the Restaurant Ledoyen tempts one with its tables set out of doors.

The GRAND PALAIS, to which we have just referred, stands on the south-west corner of the Rond-Point des Champs-Élysées, between that avenue and the Pont Alexandre-III. Built at the time of the Exhibition of 1900, it is now used for various exhibitions (see pages 70-72 for details).

On the other side of the Avenue Alexandre-III. is the PETIT PALAIS, generally considered one of the masterpieces of modern French architecture. It is now used as the art museum for the collections of the City of Paris, which include a number of fine works comparable and in some instances superior to those in the better-known Luxembourg Museum (page 103). If time permits these galleries well deserve a visit by all interested in the French art of the last century.

Entering (for hours of admission see page 204) we find ourselves in the Rotonde decorated with the allegorical paintings by A. Besnard and the spirited group by Frémiet of *Saint George and the Dragon*. To the right, the GALERIE SUD DE SCULPTURE, containing several groups by the same artists; beyond is the SALLE DALOU, with works by that famous sculptor. We now enter the GALERIE DE PEINTURE: Room 1.—Temporary collections of modern drawings. Room 2.—Carolus-Duran (*Madame de Lancey*, *Portrait of Falguière*, etc.). Room 3.—Fine portraits by Roll, Chabas (*Fillette aux Nénuphars*), Ferrier (*Portrait of Déroulède*). Room 4.—Painting by Bonnat, *Bust of Falguière* by Rodin. Room

5.—Paintings by Henri Martin, Guillermet, etc. Room 6.—Daumier (*The Print Fancier*, *The Chess Players*, *Three Amateurs*), Gérard (*Madame Récamier*). Room 7.—Principally devoted to the paintings of Courbet, considered one of the greatest French painters of the first half of the nineteenth century, also impressionist canvases by Monet, Sisley, Fantin-Latour, Mary Cassatt, Renoir, etc. Room 8.—Four panels by Carrière. Room 9.—Lhermite (*The Markets*), Lebourg (*The Seine at Rouen*), etc. Room 10.—J.-S. Blanche (*Child with Doll*), Raffaelli (*Hôtel des Invalides*), Besnard (*Portrait of Francis Magnard*). Room 11.—Gaston Latouche (*Park at Versailles*, *Landscape*, *Temptation of Saint Anthony*), Georges Leroux (*To the Heroes of the World War*). Room 12.—Maurice Denis (*Maternity*), Cottet (*Low Mass in Brittany*), Ménard (*The Dryads*). Room 13.—Exhibitions of modern paintings. GALERIE SUD DE SCULPTURE.—Ceiling, *Scenes from the History of Paris* by Cormon. SALLE CARRIÈRE.—Enamelled plaster casts and busts by Jean Carrière. ROTONDE.—Jonas, Carrier-Belleuse. From this point on the right we come to the GALERIE DE LA MÉDAILLE FRANÇAISE.—Fine collection of French medals, medallions and plaquettes (sixteenth to nineteenth centuries). A staircase leads to the first floor: GALERIE DES ESTAMPES.—Modern examples of the best works of such masters as Rodin, Steinlen, Chéret and Fantin-Latour. Beyond is the SALLE ZIEM.—Thirty-five paintings and forty-five water-colours of this artist. SALLE HENNER.—A number of important works, of which the most noteworthy are *Christ on the Cross*, *The Entombment*, *Portrait of Joseph Barra*. SALLE HARPIGNIES.—Pastels, water-colours and drawings by Odile Redon, water-colours by Rodin, etc. SALLE ZOUBALOFF.—Paintings by Harpignies.

To the north of the Rond-Point runs the Avenue Marigny, which passes alongside the PALAIS DE L'ÉLYSÉE (Map 33 1e). It was formerly inhabited by Madame de Pompadour, but is now the official residence of the President of the Republic. The

main entrance is in the Faubourg Saint-Honoré. It is not open to the public.

The corner of Avenue Marigny and the Champs-Élysées presents a charming picture in the afternoon, when crowds of children gather here to witness the performance of the Guignol (Punch and Judy), and older passers-by stop to look on, attracted by the shouts of laughter of the youngsters. Around the Théâtre-Marigny, the scene of the triumph of the early operettas of Offenbach, an animated open-air stamp market is held on Sunday and Thursday afternoons. Foreign philatelists, particularly if they are amateurs, would do well to limit their purchases to items of comparatively little value, as certain of the merchants here take advantage of the inexperience of the purchasers, of whom the majority are schoolboys, and counterfeits are by no means uncommon.

Beyond the Rond-Point the Avenue des Champs-Élysées changes its character and becomes a commercial thoroughfare, bordered by shops and hotels. Here and there, however, may be seen traces of its past, when it was the fashionable residential district. For instance, at the corner of the Rue de la Boétie (Map 33 He) one still may see a private mansion of the eighteenth century where under the First Empire brilliant fêtes were held, attended by Napoleon and all his court. The same Rue de la Boétie has a number of modern picture galleries, and the windows afford an opportunity of getting an idea of the latest phase of French art.

At the end of the avenue we reach the PLACE DE L'ÉTOILE (Map 32 Ge), dominated by the ARC DE TRIOMPHE. This arch, the largest of its kind in the world, was erected to commemorate the generals and campaigns of the First Republic and the Empire.

The groups of statuary on either side symbolise the ideals which animated them, the frieze illustrating some of the episodes of the campaigns, and under the arches are inscribed the names of their leaders. Note on the right, as you face the arch, the group by Rude entitled *Le Départ*, representing the Republic calling the Nation to arms. If the visitor has not already obtained a bird's-eye view of Paris from some other elevated point, such as the towers of Notre-Dame, the Sacré-Cœur, or the Eiffel Tower, he should ascend to the platform on the top of the arch whence a panorama of the city, its principal buildings and suburbs will be seen. Before he does so, however, let him pause and pay the tribute of a moment's silence beside the "TOMB OF THE UNKNOWN WARRIOR," who was laid to rest here on the second anniversary of Armistice Day, 11th November, 1920.

Standing on the platform and looking back along the Champs-Élysées the visitor will notice the principal business districts of Paris, which lie between the Basilica of the Sacré-Cœur, the prominent white building on the left, and the twin towers of Notre-Dame down the river, a little to the right. Between the two points he will note, proceeding from left to right, the Oriental cupola of the Russian Church, Rue Daru, the green expanse which is the Parc Monceau, another dome, that of Saint-Augustin, the twin spires of the church of the Trinité, with, just in front of it, the flat roof of the Madeleine. Near the Opéra rises the Vendôme column. Still to the right and further off is another column, that of the Place de la Bastille, the Gothic Tour Saint-Jacques and the mass of the Hôtel de Ville, which looks almost like a continuation of the group of buildings formed by the Palace and Museum of the Louvre, situated

at the end of the Champs-Élysées, beyond the Tuileries Gardens. The southern side of the latter is bounded by the Seine. One can just trace the place where the river divides as it meets the Île de la Cité, on which Notre-Dame and the gable and spire of the Sainte-Chapelle can be made out. On the left bank, not far from the Cité, we recognise the dome of the Institut de France, the venerable tower of Saint-Germain-des-Prés, and, on the higher ground, known as the Montagne de Sainte-Geneviève, another church, that of Saint-Étienne-du-Mont, and the Panthéon. Continuing to the right, we see two other towers, Saint-Sulpice, another dome, the church of Val-de-Grâce, and two spires surmounting the modern building of Sainte-Clotilde in the aristocratic Faubourg Saint-Germain. Almost in front of the latter is the Palais-Bourbon, now the Chambre des Députés, and a little nearer at hand the Ministère des Affaires Étrangères (Foreign Office). The semicircle ends with the Hôtel des Invalides surmounted by its dome, sadly in need of repair, and the Eiffel Tower directly south of the arch on which we are standing.

Facing west we become aware that the Place de l'Étoile is still some distance away from the centre of the city, the limits being traced by the fortifications about half a mile away, on the side of the Bois de Boulogne. There are few prominent buildings to be seen about, although the Trocadéro strikes a note of unexpected orientalism on the extreme left. The district is indeed more suggestive of future industrial development than of the historic past; factory chimneys are numerous, the highest of those to the south-west belonging to the Renault automobile works; but the scene on the whole is a pleasant one, with the background of hills, of which the most important is that of Mont-Valérien, almost directly

to the west, surmounted by a fort which once held the city under the menace of its guns. The Avenue de la Grande Armée, the continuation of the Champs-Élysées, is named in commemoration of the armies which Napoleon led to the conquest of Russia. Besides being one of the centres of the French automobile industry it is historically interesting as the way chosen by troops entering the city on two very different occasions, in 1871 when the Prussians marched in, and on 14th July, 1919, on the occasion of the Victory Parade of the Allied Armies, led by Marshals Joffre and Foch.

We leave the Place de l'Étoile by this avenue, and take one of the omnibuses to the Porte de Neuilly. Descending here we find ourselves on the edge of the beautiful BOIS DE BOULOGNE, the great pleasure park of the Parisians (Maps 23, northern section, and 30 and 31). The Bois, as it is generally called, contains a zoological garden (Jardin d'Acclimatation), two race-courses, the Champ de Courses d'Auteuil (steeplechases) and the Hippodrome de Longchamp (flat races), two lakes, a polo field, an open-air theatre (Théâtre de Verduze du Pré-Catelan) and a number of restaurants (see page 62 and page 70). While the people of Paris make it their playground on Sundays and holidays, fashionable society meets here in the morning, walking or riding along the Allée des Acacias, the Sentier de la Vertu or the paths in the vicinity of the Porte Dauphine and the Avenue du Bois de Boulogne (Map 32 Ee). The latter is particularly crowded about noon on Sundays, and at such a time presents a brilliant and animated spectacle. Another curious sight is the return from the races (see page 72), which are attended by thousands of Parisians of all classes.

The visitor may obtain a very good general idea

of the extent of the Bois by an hour's taxi-drive from the Porte de Neuilly to the Porte de la Muette, and should tell the chauffeur which of the sites mentioned above he cares to visit (see pages 54, 164).

WALK X

The Trocadéro—The Eiffel Tower—The Champ-de-Mars—The Hôtel des Invalides (Tomb of Napoleon and Musée de l'Armée) (Maps 32 and 33).

TURNING south from the Place de l'Étoile (Map 32 Ge), we pass through one of the most fashionable residential portions of the city. The Avenue Kléber (Map 32 Ge) brings us to the TROCADÉRO, and its curious archways and towers recall the Moorish type of architecture and strike an incongruous note in this corner of Paris. Built at the time of the World's Fair of 1878, the western half of the building now serves as a Museum of Comparative Sculpture. The collections consist principally of sculptures from the various French cathedrals and well deserve a visit from those unable to make trips to see the originals scattered all over the country. The eastern part of the Trocadéro has been made into a theatre and Salle des Fêtes. Concerts are frequently given here, as well as French classic drama.

Not far from the Trocadéro lies the MAISON DE BALZAC (Map 32 Fg; 47 Rue Raynouard, Passy; open daily, except Mondays, from 1 to 4 or 5 p.m.). Balzac lovers should not fail to visit this delightful little house and the study where Balzac wrote all his work between 1840 and 1847.

Looking through the arches which face the river we see the expanse of the Champ-de-Mars dominated by the Eiffel Tower, the highest building in the world (984 feet). To reach it we cross the Pont d'Iéna, erected to celebrate Napoleon's victory over the

Prussians. This bridge was threatened with destruction at the time of the occupation of Paris by the Allied armies under General Blücher, and was only saved by the intervention of the French king Louis-Philippe, who declared that he would take his stand there and be blown up with the bridge.

The CHAMP-DE-MARS (Maps 32-3 GHg), on which the Eiffel Tower stands, has witnessed a number of dramatic episodes in French history, including the victory of the Roman legions under Labienus over a league of Gallic tribes by just such a manoeuvre as that which won for the French armies the battle of the Marne. During the eighteenth century the Champ-de-Mars was the scene of the great Fête of the Constitution (1790) when Louis XVI. swore to uphold the decrees of the Constituent Assembly. After the fall of the Monarchy, the great Fête of Liberty and of Reason was celebrated here, and Napoleon used the field for his military pageants.

The EIFFEL TOWER was erected (1887-1889) at the time of one of those World's Fairs for which Paris was so famous during the nineteenth century. The ascent of the tower is well worth undertaking. The view on a clear day is an extensive one, including not only all Paris but also a surrounding area of more than forty-five square miles. The structure itself is a triumph of modern engineering. At the very top a powerful wireless station has been established, which was one of the special objectives of the German air raids and bombardments during the Great War. It is now used as the principal emission-point for wireless concerts.

At the southern end of the Champ-de-Mars we have the ÉCOLE MILITAIRE, built by Louis XV. Since his day it has been used continuously as the French Staff College, and Marshals Joffre and Foch lectured

here before the war. All this quarter of Paris is given over to the "military," most of the apartments in the neighbourhood being occupied by officers attached to the École de Guerre, the Military Government of Paris, whose headquarters are in the buildings of the Hôtel des Invalides, or on duty at the Ministère de la Guerre (War Office) in the Boulevard Saint-Germain (Map 33 Jg).

The HÔTEL DES INVALIDES (Map 33 Ig), which we approach by the Place Vauban, a little to the east of the École Militaire, was originally a refuge established by Henri IV. for his old soldiers. Louis XIV. enlarged the buildings and included among them a church and a hospital. To-day they house also an important military museum and one of the most famous objects of interest in the capital, the TOMB OF NAPOLEON (hours of admission, see page 202).

To reach the tomb we enter the door facing the Place Vauban. From the walls droop faded standards—some taken from the enemy, some the battle flags of Napoleon's famous regiments which had so often been raised aloft to hail the Emperor as he passed before his troops at the close of some desperate onslaught. The side chapels are occupied by the tombs of other members of the Bonaparte family and certain other generals, but one's attention remains fixed on the block of granite which marks the resting-place of that immortal captain, administrator and adventurer, here laid to rest, even as he wished it, "beside the Seine, in the midst of the people of France whom I have loved so well."

Leaving the tomb we turn to the left along the Corridor de Metz and enter, by a small door, the church of Saint-Louis-des-Invalides, also known as the Church of the Soldiers. This building contains more flags and other military trophies.

As we come out of the church we have in front of us the wide Cour d'Honneur des Invalides, which now contains many souvenirs of the Great War, such as pieces of German ordnance, battered Fokker aeroplanes, "taubes," the railway carriage in which the Armistice was signed, and other war trophies.

This collection is part of the important MUSÉE DE L'ARMÉE (for admission see page 202), which occupies the buildings on either side of the Cour d'Honneur. To the right, as we face north, towards the Seine, is the Section Historique, devoted to paintings and souvenirs of the French army since the time of the Revolution. The more interesting of these are the relics of the American War of Independence and the relics of Napoleon (all on the first floor). To the left of the courtyard is the Section des Armes et des Armures, where some magnificent examples of the weapons and armour of bygone days are preserved. On the first floor a section is devoted to the World War. New rooms are being added to this at the present time. Both well deserve a visit. We enter the Section des Armes, and turn to the left.

SALLE FRANÇOIS I.—Authentic armour of various kings of France from François I. to Louis XIV. Pass down a passage to the left. SALLE RICHELIEU.—Battle-axe of Edward III. of England, rapier with guard chiselled by Benvenuto Cellini, sword of Charles XII. of Sweden. SALLE MASSÉNA and SALLE DOUAY.—Dummies on which are mounted uniforms and equipment worn by French infantry. SALLE KLÉBER.—Eastern weapons. SALLE MURAT and SALLE MARGUERITE.—Figures illustrating cavalry uniforms. COUR DE LA VICTOIRE and COUR D'ANGOULÊME.—Examples of various types of early French ordnance. On the first floor: WORLD-WAR SECTION. In the vestibule, memorial tablet and colours of the Foreign Volunteers who fought for France (1914-1918). GALERIE PÉTAINE: First Bay.—Souvenirs of the Red Cross. Second Bay, known as the

SALLE DES ALLIES.—Portraits of the Allied leaders. Third Bay.—Aviation. Fourth Bay.—“Guynemer,” the aeroplane in which the French flier brought down nineteen German machines. GALERIE FOCH.—Portraits of various French generals, map used by Marshal Foch in the 1918 campaign, captured German colours, etc.

As we come out of the museum and pass down the Esplanade des Invalides, where the Fair of Paris is held annually in May, we note the row of old cannon that still seem to guard the gates of this building, the Pantheon of France’s military glories. It was by a salute fired from this esplanade that Paris was officially notified of the signing of the Armistice on 11th November, 1918, and another salute greeted the signature of the Peace Treaty, 25th June, 1919.

Just to the right of the gates of the Invalides, at the corner of the Rue de Varenne, stands the former Hôtel de Biron, once the residence of one of the great families, used later by the sisters of the Convent of the Sacred Heart. On the expulsion of the religious orders the building was taken over by the state, and it now forms the MUSÉE RODIN (Map 33 Ig; for hours of admission see page 204). This well deserves a visit, not only for the sake of the collection of the great sculptor’s work—practically every important item of which is here represented, in one form or another—but also for the architecture of the building and the view of the garden behind.

Continuing northwards towards the Seine we reach the latter at the corner of the Ministère des Affaires Étrangères (Foreign Office), where were held so many of the sessions of the Peace Conference. Beyond it, to the east, lies the Pont de la Concorde, into which have been built some stones from the Bastille “in order that they might everlastingly be trodden underfoot by a free people.” From this point we

have one of the loveliest views of Paris obtainable from any of her bridges. At the southern end of the Pont de la Concorde we see the CHAMBRE DES DÉPUTÉS (Map 33 If). The ordinary visitor, especially if his time be limited, will not care to take the trouble necessary for admission to the building (see page 202 for details), which offers little of artistic interest.

The Boulevard Saint-Germain, which meets the quays in front of the Chambre des Députés and the streets which surround it—such as the Rue Saint-Dominique and the Rue de l'Université—contains many residences belonging to members of the old French nobility. In a number of instances they have been taken over by the state and are now used as government offices or foreign embassies.

Still following the Quai d'Orsay we pass in front of a dainty edifice, now occupied by the Chancellerie de l'Ordre de la Légion d'Honneur. Beyond it rises the railway station of the Quai d'Orsay, whence trains leave for Biarritz, Pau and Spain. The quay here changes its name and becomes the Quai Voltaire, in memory of the philosopher who died at the house marked by a memorial tablet (No. 30). His statue stands a little further on in the shadow of the Institute, which we have already mentioned in one of our previous walks.

WALK XI

Père-Lachaise Cemetery—The Gobelins Tapestry Museum and the Manufactory—The Jardin des Plantes and its collections—The Arènes de Lutèce (Maps 36, 37, 43, 35).

WHILE this trip does not deal with any of those world-famous sights which one invariably associates with

the name of Paris, nevertheless it is well worth undertaking as an example of the variety of the objects of interest the city has to offer, and because it brings us into districts of the city which are thoroughly French and often overlooked by the hurried tourist.

Let us start from the Place de la République (Map 35 MNf). Taking the underground (direction Place Gambetta) we get out at the Père-Lachaise station and walk south along the Boulevard de Menilmontant and reach the main entrance to the CEMETERY (Map 36 Pg). Here are the tombs of many of the most famous statesmen, writers, poets, musicians and artists. It will be noticed that most of the sepulchres date from the nineteenth century only, since this cemetery was only officially organised in 1804. Many bodies have been transferred here since then, as their original resting-places were disturbed to make way for new thoroughfares. Among those buried here are Balzac, Molière, Chopin, Corot, Alfred de Musset, Sarah Bernhardt, Abélard and Héloïse, Barras, Michelet, Delacroix, and Barye. To find any special monument one should inquire of a guardian, as the avenues form a veritable labyrinth. The Monument to the Dead near the main entrance is the work of the sculptor Bartholomé, and many of the other mausoleums are due to well-known artists. At the extreme north-east corner of the cemetery is the Mur des Fédérés, which still bears the marks of bullets fired when Communist rebels were executed here. In this cemetery, at the time of the insurrection of 1871, the Communists made their last stand.

We leave Père-Lachaise by the same gate through which we entered, but in the underground (station Père-Lachaise as before) we take the line, direction Place de la Nation. Arrived there we change into

another train (direction Place de l'Italie). Beyond the Place de la Nation the railway runs above street level and we have a bird's-eye view of the neighbourhood.

Leaving the "Métro," as it is familiarly called by Parisians, at the Italie station (Map 43 Mk) we follow the Avenue des Gobelins and soon reach the buildings of the GOBELINS MUSEUM AND MANUFACTORY (Map 43 LMj). This site was chosen on account of its proximity to the Bièvre, a small stream the waters of which had a special effect on the cloth dipped into them, and which now runs underground. Henri IV. added to the factory the Royal Tapestry workshops, and under Louis XIV. the successors of the Gobelins undertook the manufacture of furniture as well as that of carpets, tapestry and other upholstery. The visitor may inspect not only the workshops, now under government management, but also the museum where are shown different types of looms and magnificent pieces of weaving which have been executed or repaired here (for admission see page 202).

From the Gobelins we take a tram (No. 11, direction Place de la Nation) and arrive in a few moments at the Jardin des Plantes, passing on the way the Hôpital de la Salpêtrière, famous for the experiments in the use of hypnotism for treating nervous diseases carried out here by Doctor Charcot in the last half of the nineteenth century.

Should we, however, feel inclined to stroll about the neighbourhood of the museum we shall find ourselves in a section of the city which is peculiarly rich in memories and souvenirs of the Paris of the past. Turn down, for instance, the Rue des Gobelins, the first on the left as you come out from the museum. Before you rises a picturesque tower baptised the "Tour de la Reine Blanche," although as a matter

of fact it was not built till three centuries after the death of that great and good queen, mother of St. Louis. At the end of the street we turn again to the left and enter the narrow Ruelle des Gobelins. At No. 7 stand the remains of a picturesque hunting-lodge with dainty carvings of the eighteenth century. Coming back to the Avenue des Gobelins we follow it till we reach the Square and CHURCH OF SAINT-MÉDARD (Map 43 Li). The latter building, considered by many to be one of the most picturesque in Paris, still retains some fine stained glass, which has survived a veritable siege to which the church was subjected in 1561, during the religious wars. The square is memorable as the setting for the scenes of religious mania amounting to collective hysteria which took place here during the reign of Louis XIV. The tomb of a priest, named Paris, was supposed to possess extraordinary healing powers and thousands of people flocked here to witness the alleged miracles. The agitation reached such a pitch that the king ordered the cemetery of Saint-Médard to be closed to the public. On the following day there appeared fastened to the iron gates the following lines:

De part le Roi, défense à Dieu
De faire miracle en ce lieu.

(By order of the king, God is forbidden to work miracles on this spot.)

Another quaint corner of Paris, which we pass by as we proceed towards the Jardin des Plantes, is a fragment of the Renaissance residence of Scipion Sardini, an Italian banker who followed Marie de Médicis to the court of Henri IV. Little of his pleasure-house remains to-day, but four dainty medallions may still be seen in the courtyard of the bakery for the Paris hospitals, in the Place Scipion, to the right

of the Rue Censier between the Place Saint-Médard and the Jardin des Plantes. Close by stands the Halle aux Cuirs (Leather Market) where are bought the skins treated in the tanneries, which abound all through this district.

The JARDIN DES PLANTES (Map 43 Mi; for hours of admission to the different collections see page 204) was founded by Louis XIII., and from his time until the Revolution the gardens were devoted to the culture of botanical specimens brought here from all over France and her colonies. Later a section of natural history was added, and the collections now include a menagerie, sections of geology, anthropology, mineralogy and a museum particularly rich in the remains of prehistoric fauna, including the famous diplodocus, the gift of Andrew Carnegie. Its laboratories are used by French scientists, the successors of Cuvier, Buffon and Lamarck who once studied here.

On leaving the gardens we may take the Rue Lacépède (Map 43 LMi), then the Rue de Navarre, the first on the right. There we find the remains of the once-famous ARENA OF LUTETIA (Arènes de Lutèce). As one lounges against the stone steps on which sat the colonial officials of Imperial Rome enjoying the sight of those sports which reconciled them to their exile, the imaginative visitor may fancy he still catches the echoes of the clamours of the thousands of spectators who packed the great amphitheatre.

Returning from our day-dream to modern times and modern Paris we pass along the Rue Monge (Maps 43 LMi, 35 Li) which brings us to the Place Maubert (Map 35 Lh). To reach it take tram (line 82, direction Châtelet) and notice, half-way along the Rue Monge, the buildings of the famous École

Polytechnique, one of the great technical schools of engineers. The "Polytechnicians" wear a special dark blue uniform, with a cocked hat and sword, and may have already been seen about the city. Over the Place Maubert there still broods the shadow of the numerous religious executions which took place here during the sixteenth century. Among the victims was Étienne Dolet, printer, philosopher and enemy of the Roman Catholic Church, to whom a statue has since been erected.

Ahead of us, marking the end of our long trip, rises the great south transept of Notre-Dame. We may sit for a while under its shadow among the trees of the archbishop's gardens, now become a public park, or, remaining on the tram, reach the Place du Châtelet, the centre of many lines of communication.

WALK XII.—THE NORTH OF PARIS

Buttes-Chaumont—Sacré-Cœur—Montmartre—Parc Monceau—Church of St.-Augustin (Maps 25-29).

As a glance at Maps 12 and 13 will show, the north-east and north-west of Paris are entirely different in character. On the one hand, to the west we have the district centring around the Parc Monceau which has been fashionable as a residential quarter for the last half-century; on the other, which also possesses a park of its own, that of the Buttes-Chaumont, cluster the tenements of the poor. The following itinerary will allow the visitor to obtain an idea of the aspects and points of interest in each of these neighbourhoods as well as in that other district, Montmartre, which in more than one respect serves as a hyphen between them.

Take the underground at the Place de l'Opéra

(direction Pré-Saint-Gervais) and get out at the Buttes-Chaumont station (Map 28 Od). In front of us lies one of the most extensive and picturesque parks in the city, from which one may enjoy fine views of the heights of Montmartre, which we shall visit presently, and the open spaces beyond the Porte du Pré-Saint-Gervais. It is in the neighbourhood of the latter that the great Labour meetings on 1st May (the French Labour holiday) are held, and the whole district is noted for its radicalism in politics, being comparable in fact to the Faubourg Saint-Antoine in the eighteenth century (see page 140). Having crossed the park we leave it by the main entrance, Place Armand-Carrel (Map 28 Ocd). From here the Avenue Laumière brings us to the Bassin de la Villette. Comparatively few visitors to Paris realise that the city is connected by a system of locks and canals with the Mediterranean, the Atlantic Ocean and the North Sea which make it the third largest port of France. Much of this riverside traffic comes into the city by way of the chain of locks of which the Bassin de la Villette is a part, and a glimpse of its activity makes one feel for a moment transported to some important seaside town. If we walk north along the Quai de la Marne we reach the meat markets where thousands of animals—sheep, pigs and cattle—are sold daily, the municipal slaughter-houses (abattoirs) being situated near by (Map 28 Pb).

If, however, we turn south along the Bassin de la Villette we reach the station of the underground (formerly Allemagne but now Jean-Jaurès). This station stands at the junction of a number of important avenues (see Map 27 Nd). To reach our next objective, the Basilica of the Sacré-Cœur, take tram No. 5 (direction Trocadéro) which here follows the Boulevard de la Chapelle. The latter is one of the

avenues extending from the Place de l'Étoile to the Place de la Bastille, which roughly coincides with a part of the wall erected around Paris at the time of Louis XVI. (see page 81). These avenues are still known as the "boulevards extérieurs," to distinguish them from the Grands Boulevards, and were formerly considered unsafe after nightfall on account of their proximity to districts frequented by the criminal classes. The extension of the city limits and the rise in the value of property along these boulevards has, however, altered their character in recent years.

Leave the tram when it stops at the Rue Steinkerke (which runs north from the Place d'Anvers, Map 26 Lc). This street brings us to the Place Saint-Pierre, whence a cable railway affords a comfortable means of reaching the Butte Montmartre and the BASILIQUE DU SACRÉ-CŒUR (Map 26 Lc). The interior of this church is gorgeous with mosaics and stained glass, but the visitor will, perhaps, be more attracted by the fine view one obtains from the gallery that encircles the outside of the dome. From here the eye embraces not only the whole of the city but also the suburbs for a distance of some fifty miles. In the tower beside the basilica hangs the bell, known as La Grande Savoyarde, presented by the province of Savoy. It weighs over nineteen tons, and is one of the largest in existence.

If we turn to the left as we leave the basilica, we pass in front of a sanctuary of a different kind, the church of Saint-Pierre-de-Montmartre, dating back to the twelfth century. Tradition has it that there are built into the edifice fragments of a Roman temple, dedicated to Mars and Mercury, which stood upon this site some two thousand years ago. Whether or not this be true the church, with its Romanesque pillars supporting Gothic vaulting, and its general

air of neglect, forms a picturesque contrast with the spick-and-span newness of its great neighbour. There is a feeling in this restful interior that one has left modern Paris and its activities far away. This feeling is strengthened by the character of the little square, the Place du Tertre, just outside the church, and the quiet of the streets that run into it from various angles. The whole district of MONTMARTRE is indeed curiously provincial, and it is this quality that attracted here a colony of writers and painters who fiercely resent any effort to modernise the Butte. In a spirit of fun this colony has gone so far as to proclaim a municipal government of its own, the République de Montmartre, possessing a mayor, town fire-brigade (one man strong, no fire-engine) and various other civic dignitaries. From time to time the republic invites the ordinary citizen of Paris to participate in some of its festivities, which take the form of open-air picture exhibitions, balls and similar rejoicings. When one is aware that among the members of this colony are such men as Willette, Poulbot, the inimitable artist of Parisian child-life, Forain and a host of minor celebrities, one eagerly watches for posters announcing any of these Bohemian revels.

To return to everyday Paris, one may follow the winding Rue Lepic that finally ends in the Place Blanche (Map 26 Kc), or stroll about the streets on the western slope of the hill which will bring you sooner or later into the Rue Caulaincourt, a modern thoroughfare ending in the Boulevard de Clichy (Map 26 Kbc). The first of these two routes leads to the district devoted to dance halls and night restaurants and which has made the name Montmartre synonymous with that of somewhat rowdy entertainments. We have just seen that this reputation

is certainly not justified as far as concerns the upper parts of the Butte, nevertheless most foreigners and many Parisians insist on considering the whole neighbourhood akin to the area around the Place Blanche and the Place Pigalle. On the corner of the Place Pigalle (Map 26 Kd) is the Abbaye, the most pretentious and best known of the supper places, while just west of the Place Blanche, to which the Rue Lepic has brought us, we have the rejuvenated version of the famous Moulin-Rouge. From either the Place Blanche or the intersection of the Rue Caulaincourt and the Boulevard de Clichy take tram No. 5 (direction Trocadéro or Étoile). After crossing the busy Place Clichy, with its statue commemorating the fighting that took place here in 1814, the character of the neighbourhood changes, and by the time one has reached the Place des Trois-Dumas (Map 25 Id) instead of shabby shops and cafés we find comfortable apartment houses. The square takes its name from the statues erected here of three celebrated members of the Dumas family. The best known of the trio, Alexandre Dumas Père, lived for many years in this vicinity. A little further to the west we reach the trimly-kept PARC MONCEAU, which affords a playground for those children whose parents live in the residences overlooking the park. If we leave the Parc Monceau by its eastern gateway we find ourselves in the Avenue Vélasquez (Map 25 Id). Here at No. 7 is the MUSÉE CERNUSCHI with its collection of art objects from the Far East (for admission see page 204). This is one of a number of private mansions the owners of which have left their collections to the city or to some philanthropic society on condition that they be left in the rooms which, in many cases, were specially designed to receive them. While space prevents us from describing

these collections in detail we may mention the MUSÉE JACQUEMART-ANDRÉ (Renaissance and eighteenth-century paintings, furniture and tapestry) close by at No. 158 Boulevard Haussmann. This museum is only open two days in the week (see page 204 for hours), but it is well worth a visit if time allows. The admirable taste shown in the arrangement of the rooms is an education in itself, and the museum may be called the Musée Carnavalet of the aristocratic quarter. We must also mention the MUSÉE MICKIEWIECZ (objects relating to Polish history), 6 Quai d'Orléans, the MUSÉE GUSTAVE MOREAU, 14 Rue de la Rochefoucauld (paintings and sketches by this artist), the MUSÉE GUIMET, Place d'Iéna, and the MUSÉE D'ENNERVY, 59 Avenue du Bois de Boulogne (both rich in Oriental art).

The Avenue Vélasquez ends in the Boulevard Malesherbes which leads towards the Madeleine, passing on the way the fine modern Church of Saint-Augustin, one of the most fashionable in Paris. After crossing the Place Saint-Augustin, turn off the Boulevard Malesherbes down the first street to your left and you will come to a square containing the Chapelle Expiatoire (Map 26 Je), erected on the spot where the bodies of Louis XVI., Marie-Antoinette and other members of the royal family were interred after their execution on the Place de la Concorde. The remains were exhumed at the time of the Restoration and transferred to the church of Saint-Denis (page 200).

From this point it is easy to reach the centre of the city; the Boulevard Haussmann, lined with handsome shops, brings us to the Opéra (Map 26 Ke), while the Boulevard Malesherbes ends at the junction of the Rue Royale and the Grands Boulevards (Map 34 Je).

THE SURROUNDINGS OF PARIS

VERSAILLES

EVERY visitor to Paris, no matter how short his stay, should visit the PALACES AND GARDENS OF VERSAILLES. Better preserved than any other similar group of buildings in Europe, the palaces enable one to realise the scale of magnificence to which the Court of France attained during the 17th and 18th centuries, while the gardens recall the brilliant scenes to which they formed a setting as well as a hundred more intimate romances. It may be said that not to know Versailles is to lack full understanding of a great period in the history of civilisation, a period whose influence is still felt in the domains of art, letters, and even politics in France to-day.

The visitor should remember that the parks and palaces of Versailles constitute almost a town in themselves as regards area and the number of different points of interest, and that it is most inadvisable to try and combine a trip to the Château, as the main palace is called, the Grand and Petit Trianons and their respective gardens with a half-day's sight-seeing in Paris. To enjoy them properly it is necessary to take an entire day, starting early from the city. Before undertaking it note at what time the various palaces are open (see page 206). Those who dislike crowds should avoid fine Sundays, especially during the summer, when the grounds are overrun by Parisians and French visitors from the provinces.

Versailles may be reached from Paris in several ways. There is a tram-line (line No. 1 from the Louvre), and several tourist agencies organise motor excursions there, usually under conduct of a guide (for particulars inquire at the Syndicat d'Initiative de Paris, 4 Rue Volney), or one may take a train from either the Gare des Invalides (Map 33 If), the Gare Montparnasse (Map 42 Ji) or the Gare Saint-Lazare (Map 26 Jd). It is preferable in general, if travelling by rail, to use one of the two former stations which have a common point of arrival at Versailles, the "Gare de la Rive Gauche," which is situated about ten minutes from the main palace (see map, page 47).

Leaving the station we proceed along the Avenue de Sceaux and reach the Place d'Armes, the western side of which is blocked by the mass of the palace. The various parts of the building date principally from the reign of Louis XIV. who transferred the seat of his government from Paris to Versailles. Fabulous sums were spent by him on the designing of the park and decorations of the palace, which, in his day, sheltered more than ten thousand people. The nucleus of the whole is formed by a little pavilion erected by Louis XIII., which may still be seen at the end of the Cour de Marbre directly behind the statue of Louis XIV. which stands in the main court.

Although the view of the palace from this side is impressive we obtain a better idea of its extent and appearance if we pass through the doorway behind and to the right of the above-mentioned statue out to the terrace beyond. Walk to the edge of the steps that lead down into the gardens, then turn and look back on the building which extends for a length of more than six hundred yards north and south. In the centre on the first floor are the high windows which light the Galerie des Glaces (Hall of Mirrors)

which we shall see presently. The wings have been converted into a museum where paintings and statues recall episodes of French history, while the apartments formerly used by the royal family are at the back of the Galerie des Glaces facing the Cour de Marbre, which we have just crossed.

The terrace also commands a view of the gardens which enables us to form an idea of their general design. Although at first sight they may appear somewhat formal, one should remember that the tendency of French taste is to subordinate nature to art, and that every shrub and tree in all these acres has been planted according to plan, so as to make a perfect and balanced picture. Even though we may not approve of these æsthetic theories we may note with pleasure the manner in which the marble-edged basins are placed to catch the last rays of the sunset, reflect the bronze groups that rise out of the sombre water, or the white limbs of some graceful statue glimmering in the shadow of the trees. Before turning back to begin our visit to the palace proper, let us walk to the southern edge of the terrace and obtain a view of the sunken garden of the Orangerie and the monumental stairways that rise on either side, examine also the carvings on the marble and bronze vases that stand at intervals along the edges of the flower-beds. All this will increase one's appreciation both of the genius of Lenôtre, who planned the gardens down to their smallest detail, and the lavishness of Louis XIV., who did not hesitate to spend millions of francs on his pleasure-grounds.

Entering the palace, by a door in the passage through which we entered the gardens (it is at the corner where the central building meets the north wing, under the chapel), we ascend the stairway. The ground floor here is occupied by a number of

rooms containing casts of statues and some mediocre paintings dealing with French history, not particularly interesting to the foreigner. The CHAPEL, built by Mansart under Louis XIV., is practically unchanged since the days when Bossuet preached here his famous sermons. We leave on our right a number of rooms similar in character to those on the ground floor and pass directly to the ROYAL APARTMENTS. We proceed successively through the Salles d'Hercule, de l'Abondance, de Vénus, de Diane, de Mars, de Mercure, d'Apollon and de la Guerre, all richly decorated with tapestries, their ceilings adorned with allegorical frescoes by famous artists of the seventeenth century and with exquisite carvings along the woodwork around the doors and windows. Beyond the Salle de la Guerre we enter the GALERIE DES GLACES, the most famous hall in the palace. It was in this room, nearly a hundred yards in length, and lavishly gilded, that the court fêtes and ceremonies during the century which preceded the Revolution were held. The mirrors which decorate it on the eastern side also reflected very different scenes, when on 18th January, 1871, William I., King of Prussia, caused himself to be proclaimed here Emperor of Germany, and a little over fifty years later (28th June, 1919) the representatives of the German Republic signed here the Peace Treaty which ended the Great War.

Two doors lead out of the hall to the left. By the further one we enter the Salle de l'Œil-de-Bœuf, so called from its small oval window of the type known as *œil-de-bœuf*. During the reign of Louis XIV. the room served as an ante-chamber to his bedroom and was daily crowded with courtiers who came to the royal *levée*. In all the memoirs of the time, this room figures as the place where intrigue

fought intrigue. We now enter the *Chambre de Louis XIV.* where the latter died, 1st August, 1715. The gilt railing in front of the bed is the one that was there at the time, but the bed itself is a modern copy of the original. Note in the corner the wax head of the *Grand Monarque*, as *Louis XIV.* was fond of calling himself. It is modelled from life and surmounted by a wig which he is said to have worn. On the other side of the *Chambre de Louis XIV.* is the *Cabinet de Conseil* where the king's advisers frequently assembled. From this latter room open off the small *APPARTEMENTS DE LOUIS XV.* which include his bedroom, where he died, and a small dining-room (locksmith's tools which belonged to *Louis XVI.*). Returning through the Council Chamber to the *Galerie des Glaces* we turn to the left, pass through the *Salon de la Paix* and enter the *CHAMBRE DE LA REINE*. This was the bedroom of the queens of France when the court was at Versailles. *Louis XV.* was born here, as were also the four children of *Marie-Antoinette*. The decoration of the ceiling by *Boucher* and the portraits of *Marie Leczinska*, consort of *Louis XV.*, and of *Marie-Antoinette* are particularly fine.

Behind the hangings on the left wall a small door gives access to the *PETITS APPARTEMENTS DE MARIE-ANTOINETTE*, daintily decorated in the style of *Louis XVI.* Returning to the *Chambre de la Reine* we pass through the *SALON DE LA REINE*, the queen's official reception room, where the bodies of the dead sovereigns lay in state before their transfer to the royal tombs of *Saint-Denis*. Beyond is the *Salle du Grand Couvert de la Reine*. Here the queens dined, either alone or with the king, the public being admitted to witness the spectacle of royalty at table. Beyond this room is the *Salle des Gardes de la Reine*, memorable as the scene of a bloody conflict between the

royal guards and the mob at the time of the invasion of the palace which ended by the royal family being taken to Paris, 6th-7th October, 1789. From this point we reach the landing of the Escalier de Marbre.

By this stairway one may either leave the palace by the Cour de Marbre or, ascending, reach the Attique de Chimay and the Attique de Midi; the former contains paintings and documents relating to the Revolution, the latter historical scenes and portraits, some of the latter very fine, of important personages and episodes of the Restoration and Second Empire. If we are not particularly interested in seeing either of these collections we may cross the APPARTEMENTS DE MADAME DE MAINTENON, the morganatic wife of Louis XIV. This apartment consists of three rooms containing little of interest except some portraits of the time of Louis XIV. Beyond we have another room, called Salle 144, and to the right the Grande Salle des Gardes, where on Maundy Thursday the king washed the feet of thirteen poor children. We return to Salle 144, pass through another room (souvenirs of the Revolution) and reach the Escalier des Princes. Crossing the landing we enter the GALERIE DES BATAILLES, on the walls of which hang a series of large paintings representing the principal battles in French history. Although few of the individual canvases possess great artistic merit the general aspect of this hall is an impressive one. Going back to the Escalier des Princes, we descend to the ground floor of the palace, where we have, on the left, the Salles de la République et de l'Empire (not especially interesting for foreigners), on our right, the Salles du XVIII^e Siècle. The ordinary visitor will probably be satisfied with a rapid inspection of the latter, in which he will recognise the originals of a number of portraits of kings, queens,

members of the royal family and prominent statesmen, of which he has seen reproductions elsewhere. To the left of the Cour des Princes is the modern SALLE DU CONGRÈS (visitors are shown around by a guardian, small gratuity). This is where the two chambers of the French Legislature meet once every seven years to elect the President of the Republic. The last of these elections was in 1920.

From the same Cour des Princes a vestibule leads through into the gardens on the south end of the terrace which we have already visited. Crossing this and descending the steps at the western end we may stroll for a while through the gardens, admiring the leafy vistas or the charm of secluded *bosquets*. At the intersection of the principal avenues and in these *bosquets* fountains which still play on certain Sundays or fête days during the summer are ingeniously contrived. At such times the park is crowded and the spectacle is indeed a beautiful one, especially the grand final display at the Bassin de Neptune (see plan, pages 46, 47) where the jets of water reach a height of seventy-five feet.

If the visitor intends to visit the Palaces of the Grand and Petit Trianon and their gardens he should pass around the Bassin d'Apollon and follow the Allée de la Reine (see plan), which leads to the grounds of the Grand Trianon in about twenty minutes.

The GRAND TRIANON is a one-story edifice erected by Louis XIV. as a spot to which he might retire when wearied with the ceremonial of the court. Built of pink marble with its two wings connected by an open-air loggia it is indeed a royal pleasure-house, and its history is that of a succession of fêtes in honour of the reigning favourites (for admission see page 206). Visitors are hurried through the

principal apartments, where only a few objects of interest remain, under the guidance of a guardian. We leave it and proceed to the left to inspect the PETIT TRIANON, built by Louis XV. This building has witnessed many royal supper-parties, and in the dining-room are still traces of the trap-door through which the tables, ready laden, were passed from the underground kitchens to the guests. Here one may linger in the daintily decorated rooms, many of which were specially arranged to suit the taste of Marie-Antoinette, who preferred the Petit Trianon to any other of the royal residences. One passes through an ante-chamber into the above-mentioned dining-room, then into the queen's study, the drawing-room, where a harpsichord such as she played on here is preserved, and beyond into the boudoir and bed-chamber. In the latter is a portrait of the Dauphin, Louis XVI.'s son, who died a prisoner in the Temple (see page 147).

If one turns to the left on leaving the Petit Trianon, one finds oneself in a charming park, known as the Jardin Anglais. Follow any one of the little paths that weave about among the trees and you will come out on the shores of a pond, overlooking which stands the "Hameau," where Marie-Antoinette and her court ladies used to come and play at leading the "simple life," milking the cows in the model dairy and entertaining the visitors from Versailles at the modest Manor House.

Returning to the entrance of the Grand Trianon one notes on the right (as one faces the latter) a building where are stored a number of state coaches used during the Restoration and the Empire, as well as sleds which formerly belonged to Madame de Maintenon, Marie-Antoinette and others. This is open at the same hours as the Trianons (see page 206).

The tramway which starts from the gates of the Grand Trianon brings one back to the town of Versailles and eventually to the Gare de la Rive Gauche, whence we started. If we wish to return to Paris by another route we may leave the tram at the Rue du Maréchal Foch, and, turning to the left, take the train at the Gare de la Rive Droite, arriving at the Saint-Lazare Station about three-quarters of an hour after leaving Versailles. Trains run about every twenty minutes.

FONTAINEBLEAU

OF the points of interest in the vicinity of Paris, Fontainebleau, with its forest and palace, ranks immediately after Versailles for beauty and historic interest. It is reached from the Gare de Lyon (Map 36 NOi), the journey taking from two to two and a half hours (for return journey, see last paragraph).

From the station, tram and bus services bring us to the centre of the town, and we stop in front of the main entrance to the palace. The latter was one of the principal country residences of French royalty from the time of François I. to that of Napoleon. Catherine de Médicis and the later Valois kings gave many fêtes here. Louis XIII. was born at Fontainebleau and it was here that the Prince of Condé died. Many distinguished visitors to the French court were lodged at Fontainebleau during a part or the whole of their stay, among them being Charles V. of Spain, Peter the Great of Russia, Queen Christina of Sweden and Pope Pius VII. when he came to crown Napoleon. A special souvenir of the great emperor clings to the courtyard across which we approach the palace.

Formerly called the Cour du Cheval-Blanc, it was rechristened the Cour des Adieux after the day when Napoleon here bade farewell to his Old Guard before departing into exile.

The visit to those parts of the palace which are open to the public takes place under the supervision of a guardian who mentions, in French, the principal objects of interest. The visit lasts about one hour (give small gratuity to guide on leaving).

We enter under the staircase, in the shape of a horseshoe, and turn to the left to inspect the Chapelle, originally built by François I. and redecorated under his successors. Notice the monograms of Henri IV. and Marie de Médicis, Louis XIII. and Anne of Austria, used as motives in the decoration. Leaving the chapel we go upstairs and turn to the left to the apartments of Napoleon I. We pass rapidly through several small rooms, the fourth of which is the Salle d'Abdication, where Bonaparte signed his abdication in 1814, and reach the Salle de Conseil.

The next room, the Salle du Trône, contains the throne used by Napoleon; the ceiling dates from Henri IV. At the further end of this room are the Apartments of Marie-Antoinette, which contain mementoes of that unfortunate queen. Beyond these we enter the first of a suite of rooms decorated in the Renaissance manner; the Galerie de Diane, now used as a library, the Salon des Tapisseries, Salle de François I. (fine tapestries), Salon Louis XIII. (used as bedroom by Marie de Médicis; where Louis XIII. was born), Salon de Saint-Louis. Leaving on the right the Galerie François I., to which we shall return, we pass through the Salon des Aides-de-Camp and the Salle des Gardes (ceiling and mantel dating from the Renaissance) and reach the Escalier du Roi. This stairway is adorned with carvings said to have been executed

by Primaticcio, one of the most celebrated of the group of Italian artists who frequented the court of François I. It is also to him that we owe the general designs for the series of frescoes representing the exploits of Alexander the Great, whose features are those of the French king. The stucco figures are attributed to Jean Goujon (page 78). From the landing we turn to the right and pass through the uninteresting Apartments of Madame de Maintenon, beyond which lies the Galerie Henri II. or Salle des Fêtes, which in magnificence of decoration rivals the Hall of Mirrors at Versailles. Originally built in the days of François I. it was decorated by his successor Henri II., whose initials occur constantly on the walls and ceiling interlaced with those of Diane de Poitiers. From the windows of this room we have a view of the gardens. We go back the way we came as far as the Salle Saint-Louis. Here we turn to the left into the Galerie François I., where the frescoes represent mythological episodes which symbolise certain incidents of his reign. Crossing the landing of the main stairway we reach the Appartements des Reines-Mères occupied by the Dowager Queens of France, Catherine de Médicis and Anne of Austria. This suite is also known as the Appartements du Pape, since it was here that Pius VII. was lodged from 1812 to 1814. They contain some exceptionally fine examples of French furniture of the eighteenth and early nineteenth century. Beyond them is still another suite, known as the Appartements de Louis XV., the Galerie des Fastes, and the visit ends at the Galeries des Fresques et des Assiettes with odd decorations of plates on which are represented views of the principal royal residences. Certain other parts of the palace are sometimes shown by permission of the curator; these include the Appartements de

Bonaparte Premier Consul, the Galerie des Cerfs, which has been restored, and is now as when occupied by Queen Christina of Sweden. Still another portion of the palace is now used by the American Conservatoire de Musique.

Passing from the Cour des Adieux to the Cour de la Fontaine, on the left of the central stairway outside the palace, we have, on the right-hand corner, the entrance to a Musée Chinois which is open at the same hours as the main building. This museum contains some very valuable jewels, vases and other art objects from the Celestial Empire. Turning to the right again, after inspecting the museum, we enter the gardens, which are very attractive. Visitors will probably be interested in watching the carp swimming about in the Bassin des Carpes at the entrance to the Cour de la Fontaine. While these fish frequently attain great age, the local tradition that some of them are contemporaries of François I., or at any rate of Louis XIV., must not be taken too seriously.

THE FOREST OF FONTAINEBLEAU, which extends over an area of about forty square miles, offers the visitor delightful walks and drives to various sites of natural beauty. Visitors whose time is limited may hire a carriage at Fontainebleau. The tariffs for such excursions vary in accordance with their length, and bargaining is necessary. The chief points of interest are the Gorges d'Apremont, the Gorges du Loup and the Tour Denecourt. The latter, commanding a fine view, was erected to a man who devoted his life and fortune to the exploration of the forest and laid out the greater part of the hundreds of miles of roads and pathways that run through it in every direction.

Those who wish to visit the village of BARBIZON, which is famous as the headquarters of that school

of painters who settled there in the middle of the nineteenth century and included Millet, Harpignies and Th. Rousseau, may reach it by walking or driving through the forest a distance of about five and a half miles (numerous signposts). An automobile service connecting the two towns is under consideration, and will probably be inaugurated shortly. It was at Barbizon that Robert Louis Stevenson wrote his *Forest Notes*, and anyone taking a tramp through the woods here will enjoy reading the pages in which he has so charmingly recorded some of their various aspects.

From Barbizon a steam tram runs to Melun on the main line from Paris and affords a pleasant alternative route home for those who do not wish to return to Fontainebleau. It is well, however, to inquire locally about the hours, as the service stops after dark.

CHANTILLY

ANOTHER of the chief excursions around Paris is a visit to the CHÂTEAU OF CHANTILLY, the former residence of the princes of the House of Condé. During the 17th and 18th centuries this family was one of the most important at the court of Louis XIV. and his successors and kept up their estate of Chantilly on an almost royal scale of magnificence. To-day the little town is chiefly visited by Parisians at the time of the race-meetings, and it is the headquarters of numerous training stables. The employees of the latter being largely English, Chantilly has a curious mixture of languages and habits; practically all the townspeople speak more or less English, and some of the cafés make an attempt to imitate English public-houses. In 1914 the Germans occupied Chantilly for a short time during their advance on Paris,

and later the town was selected as the headquarters for the French High Command.

One reaches Chantilly from Paris in about an hour from the Gare du Nord. Trains run frequently but the trip is uninteresting. From the station take the Avenue de Laigle, which brings you to the château in about twenty minutes. Note on the left the race-course and the Grandes Écuries, the Condé stables which accommodate over two hundred horses.

The Château de Chantilly or the Musée Condé, as it is sometimes called, dates originally from the ninth century, but the buildings, as we see them to-day, were almost entirely erected by Anne de Montmorency (1492-1567), Constable of France and a famous general under the later Valois kings. The gardens were designed by Lenôtre for another famous military leader, the Grand Condé (1621-1686), known as the "Tapissier de Notre-Dame" on account of the quantities of flags which he captured from the Dutch, Austrian and Spanish forces, and sent to Paris to be hung in the cathedral. On the extinction of the Condé family the château passed to the Duc d'Aumale, one of the sons of Louis-Philippe, who brought together here various art collections belonging to the Bourbon and d'Orléans families. It is these collections that have caused the building to be known as the Musée Condé, and they rank among the finest of their kind in France, surpassed only by those of Versailles and the Louvre. (For the hours of admission to the museum and the gardens see page 202.)

We pass over a drawbridge, cross the Cour d'Honneur and enter by the Grand Vestibule. Here we turn to the right and find ourselves in the GALERIE DES CERFS, formerly the dining-room, the ceiling of which is decorated with the coats of arms of the families to whom the château has belonged. Over the chimney is a painting by Baudry (*The Vision of Saint Hubert*). By the door to the right we pass into the GALERIE DE

PEINTURE, which, although it contains a number of canvases signed by famous artists of the seventeenth and eighteenth centuries, is not the most interesting part of the museum. At the end is the ROTONDE, with a mosaic from Herculaneum and a statue of Jeanne d'Arc by Chapu. It is interesting to remember that when the Germans occupied the château this room was used as a dormitory and the soldiers would take their night's rest on straw spread out at the foot of this figure of the national heroine who had delivered her country from other invaders.

Returning to the Galerie de Peinture we leave it by a door on the right and pass rapidly through a vestibule, the GALERIE DU LOGIS and the further PETITE GALERIE DU LOGIS, where the toilet-set of the Empress Maria Theresa of Austria is shown. At the end of the gallery to the left is the SALLE DE LA SMALAH (the Smalah was the headquarters of the rebel chieftain Abd-el-Kadir, who was captured by the Duc d'Aumale during the Algerian campaign of 1830). This room contains various portraits of members of the Bourbon family dating from the Restoration. Beyond is the ROTONDE DE LA MINERVE, with a charming antique statuette of that goddess, Tanagra figures and other antiques, also drawings by Prud'hon. The door to the left of these drawings leads to a suite of rooms containing more paintings, the most interesting of which are those in the SALLE CAROLINE (third on leaving the Rotonde de la Minerve). Here we have some fine works by Greuze (*Tender Love, The Surprise, A Young Boy*) and by Watteau (*The Troubled Lover, The Serenade*), as well as portraits by Nattier, Mignard, Largillière and others. The CABINET CLOUET, immediately beyond the Salle Caroline, contains a number of interesting portraits by François Clouet (*Charles IX.*, other members of the Valois family), which merit close inspection. Returning to the Salle Caroline we leave it by the door on the left and pass again through a corner of the Galerie du Logis, the Vestibule and the Rotonde.

To the left of the latter we have the celebrated GALERIE DE PSYCHÉ, which takes its name from the forty-four stained-glass windows brought here from the Château d'Écouen, relating the incidents in the story of Cupid and Psyche. Opposite the windows are

a series of Renaissance portraits, full of character, of which the greater part can be attributed to Clouet. The latter was a contemporary of Anne de Montmorency, to whom Chantilly owes so much, and one can imagine that the originals of these portraits were frequently entertained here. Close to the entrance to the gallery on the left is a door leading to the SANCTUARIO containing the treasure of the museum, Raphael's world-famous painting *The Virgin of the House of Orleans*, the same artist's *The Three Graces*, a beautiful canvas by Filippino Lippi (*Esther and Ahasuerus*), and the *Book of Hours*, illuminated by Jehan Fouquet, the most celebrated manuscript of its kind in existence. Returning to the Galerie de Psyché we follow it to the end where, in the CABINET DES GEMMES, the celebrated diamond known as the "Grand Condé" is preserved. Note also the piece of silversmith's work representing the Chariot of Apollo executed by Benvenuto Cellini, and the collection of miniatures and enamels. Re-entering the Galerie de Psyché we turn to the right and pass along a corridor to the TRIBUNA where, grouped together, are the other really notable paintings of the museum. These include—beginning on the left—Ingres (*Portrait of the Artist at the Age of Twenty-four, Madame Dévançay, Stratonice, Venus Anadyomene*), Botticelli (*Autumn*), Perugino (*Triumph of the Virgin*), Memling (*Jehanne of France, Christ on the Cross*), Van Dyck (*Gaston, Duke of Orleans*), Poussin (*Theseus discovering the Sword of his Father*), Watteau (*Pastoral Pleasures*). We leave by another corridor, and, after having crossed the Galerie des Cerfs and descended the staircase, find ourselves at the entrance of the APARTMENT, the suite of rooms formerly occupied by the Grand Condé and his descendants. These rooms contain various works of art and family portraits, but are only interesting to persons making a study of the eighteenth century. Ordinary visitors may proceed directly, by the main stairway with its fine wrought-iron railing, to the GALERIE DE LA CHAPELLE (drawings by old masters) and the CHAPELLE (much restored), leaving the museum by the Grand Vestibule.

From the château a walk should be taken through the park and surrounding grounds, which well de-

serve a visit. Recrossing the drawbridge we proceed straight ahead, leaving on our left the monumental flight of steps, known as the Grand Degré, to which we shall return presently. Pass behind the statue of Montmorency, cross the Pont du Roi to the edge of the woods. As we enter the latter, a signpost indicates the way to the Maison de Sylvie, the chief point of interest in the park. This building was erected to serve as a refuge for the poet Théophile de Viau, who was condemned to death in 1623 on account of the licentiousness of his verses. The Duchess of Montmorency, whose praises he had sung under the name of Sylvie, offered him shelter on her estate and kept him hidden here for many years. A century later the Maison de Sylvie was the scene of a romantic episode between Mademoiselle de Clermont, daughter of the Duke of Burgundy, and a Monsieur de Melun who shortly afterwards lost his life while hunting. To-day the lovers' retreat has been converted into a museum where portraits of the Duchess of Montmorency and Mademoiselle de Clermont, together with other paintings recalling scenes which took place around Chantilly, are preserved. Leaving the Maison de Sylvie we follow the path, indicated by arrows, to the group of buildings known as the Hameau where, in the years preceding the Revolution, rustic festivals, resembling those celebrated at the Petit Trianon in Versailles, were held (see page 188). From the Hameau follow the canal on the right and you reach the Parterre Française or formal gardens designed by Lenôtre. Opposite rises the château, to which we may return by the Grand Degré, or we may continue our walk through the Jardin Anglais with its rustic Île d'Amour and Temple de Vénus to the Jeu-de-Paume, once a tennis court, now also a museum. Here are shown various souvenirs of the princes of the Houses of Bourbon and

Orléans (not particularly interesting to foreigners). We regain the public highway just beyond the Jeu-de-Paume and return to the station by way of the Rue du Connétable and the Avenue de la Gare.

THE CHÂTEAUX OF LA MALMAISON AND SAINT-GERMAIN-EN-LAYE

A PLEASANT afternoon may be spent in a visit to the Château of La Malmaison, with its numerous souvenirs of Napoleon Bonaparte and the Empress Josephine, and the town and forest of Saint-Germain.

We take the tramway at the Porte Maillot (Map 24 Fd) and reach in about half an hour the village of La Malmaison. Here we descend to visit the famous and very attractive château built for the Empress Josephine. To this spot she retired after her divorce in 1809. (For admission see page 206.)

On the ground floor we have a vestibule, the dining-room, the *SALLE DE CONSEIL* (bust of Napoleon by Canova), the library with the emperor's desk, armchair and a piece of furniture containing secret drawers which he used for special documents. To the right of the vestibule the billiard-room (armchair used by Napoleon at his coronation, his portable writing-table, etc.); the *salon de réception* (Josephine's embroidery frame and work-table, her bust by Chimay); the *salon de musique* (the empress's harp). On the first floor: *salle de bain* (toilet articles presented to Josephine by the city of Paris at the time of her coronation); the boudoir, the Emperor's bedroom, Josephine's bedroom, where she died, 29th May, 1814, the antechamber (various articles used by Napoleon or Josephine); the bedroom of Hortense de Beauharnais, Josephine's daughter by her first marriage, also her bed, dressing-table, etc. Leaving the château, the visitor will enjoy wandering about the gardens, which are especially beautiful in early June when the celebrated Malmaison roses are in bloom.

We return to the tram-line, which brings us in another half-hour to the town of SAINT-GERMAIN. The tram stops in front of the palace. Although the latter was once a favourite residence of the French court it has lost much through over-restoration, and is now used as a museum for Gallo-Roman and prehistoric remains which do not offer much of interest to the ordinary visitor. The latter may be reminded, however, that it was here that the Treaty of Peace was signed between the Allies and Austria on 10th September, 1919. We pass along the avenue to the left of the museum and reach the TERRACE commanding a magnificent extensive view of Paris and the Seine valley. On a clear day it is easy to pick out the principal buildings of the city, such as the Arc de Triomphe, the Tour Eiffel, the dome of the Invalides, the spire of the church of Saint-Denis, and, nearer at hand, the Basilica of the Sacré-Cœur, whose white façade assumes at sunset delicate, rosy tones.

One may take a carriage and drive through the forest of Saint-Germain, which, although not possessing any particular points of interest, forms a favourite resort for Parisians on Sundays and holidays during the summer months.

We return to Paris by train from the station situated close to the château, on the right as we come back from the terrace. The train runs through the pleasant suburbs of Le Vésinet and Le Pecq, and arrives at the Saint-Lazare station about forty minutes after leaving Saint-Germain.

OTHER EXCURSIONS AROUND PARIS

THE above-mentioned points of interest by no means exhaust the number of attractive excursions which may be undertaken by the visitor to Paris. The

suburbs of the city and the surrounding country offer a variety of sites of historic interest or natural beauty which may lure him, but lack of space prevents us from describing them in detail. We must, therefore, content ourselves with a brief mention of some of the more important ones, and leave it to the visitor to choose among them or discover for himself others which may appeal still more to his particular moods and tastes. Much valuable information regarding all these trips may be had at the offices of the Syndicat d'Initiative de Paris et du Département de la Seine, 4 Rue Volney, Paris.

A delightful afternoon's trip may be made by boat down the Seine to SÈVRES and SAINT-CLOUD. The former town possesses the celebrated PORCELAIN FACTORY which produces the Sèvres chinaware (for admission see page 206). At Saint-Cloud the visitor may stroll through the gardens, now all that is left of the château of Saint-Cloud, and enjoy views of Paris from the terrace.

Persons interested in French history will not neglect the Basilica of SAINT-DENIS, the burial-place of French royalty for over a thousand years, many of whose tombs constitute notable examples of the sculptor's craft. Saint-Denis may be reached by train in about ten minutes from the Gare du Nord or by tram from the Place de la Trinité. This latter route is not a particularly interesting one.

The CHÂTEAU and BOIS DE VINCENNES on the eastern side of the city (Map 45) may be reached by tram from the Louvre or the Place de la République. Part of the château, now used as a military school and barracks, is being converted into a museum to house collections of documents, posters, photographs, etc., relating to the World War (for admission see page 206). The Bois is much frequented by the Parisian working classes during the summer,

and affords a pleasant contrast to the more sophisticated Bois de Boulogne.

Further afield we have the CHÂTEAU OF RAMBOUILLET, the summer residence of the Presidents of the French Republic, with a neighbouring forest, where official shooting parties are given by the President. Rambouillet is on the edge of a charming region known as the Vallée de la Chevreuse, which is a favourite summer excursion place for the Parisians (motor-bus services).

The CHÂTEAU OF COMPIÈGNE also offers historical associations of the court of Napoleon III., who made it his favourite residence. The building itself has suffered at various times from injudicious restoration and, more lately, from German air raids, especially during the March offensive of 1918 when it was the French General Headquarters. A trip to Compiègne is frequently combined with a visit to the Battlefields of the Marne. These excursions are most conveniently made by motor-car, arrangements for which can be made through any reputable TOURIST AGENCY (Thomas Cook and Sons, Place de la Madeleine, Raymond Whitcomb, 2 Avenue de l'Opéra, Bennett's Travel Bureau, 4 Rue Scribe, and others).

Last of all, we must mention the town and cathedral of CHARTRES. Visitors who have more than a fortnight to spare may be reminded that this, the loveliest of French cathedrals, lies only an hour and a half away from Paris. An early train may be caught at the Gare Montparnasse (Map 42 Ji) which arrives between 10 and 11 a.m. One day, or part of a day, is all too little to give to this little mediæval town, to the famous sculpture and glass windows of the cathedral, whose graceful spires dominate the plains of La Beauce. But even the briefest glimpse will leave unforgettable impressions.

NAME.	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
Arc de Triomphe de l'Étoile	10-17	-	10-17	10-17	10-17	10-17	10-17	1
Archives Nationales, rue des Francs-Bourgeois, 60	13-16	-	-	-	13-16	-	-	2
Arts et Métiers, Conserva- toire des, rue St. Martin, 292	10-16	-	12-16	12-16	12-16	-	12-16	3
Beaux-Arts, École des, rue Bonaparte, 14	13-17	-	-	-	-	-	-	4
Bibliothèque de l'Arsenal, rue de Sully, 3	-	10-16	10-16	10-16	10-16	10-16	10-16	5
— Carnavalet, rue Sévigné, 23.	-	10-17	10-17	10-17	10-17	10-17	10-17	6
— du Conservatoire des Arts et Métiers, rue St. Martin, 292	10-15	-	10-15	10-15	10-15	10-15	11-16	7
— Nationale, Salle de lec- ture: rue Richelieu, 58	9-16	9-16	9-16	9-16	9-16	9-16	9-16	8
— — Médailles et Antiques, Estampes et Manuscrits	-	-	-	-	10-16	-	10-16	8a
Catacombes, place Denfert- Rochereau	-	-	-	-	-	-	à 14h.	9
Chambre des Députés	.	.	.	.	.	.	.	10
Chantilly, Château de	13-17	-	-	-	13-17	-	-	11
Colonne de Juillet, place de la Bastille	10-17	-	10-17	10-17	10-17	10-17	10-17	12
Fontainebleau, Palais de	10-17	10-17	10-17	10-17	10-17	10-17	10-17	13
Gobelins, Manufacture des, av. des Gobelins, 42	13-16	-	13-16	13-16	13-16	13-16	13-16	14
Hôtel de Ville	-	14-16	14-16	14-16	14-16	14-16	14-16	15
Imprimerie Nationale, rue Vieille-du-Temple, 87	-	-	-	-	à 14½	-	-	16
Invalides, Hôtel des; Musée de l'Armée et la Chapelle	12½-16	-	12½-16	12½-16	12½-16	-	-	17
— Tomb of Napoleon	12-16	-	12-16	12-16	12-16	12-16	-	18

REMARKS		See text page
NOTE.—It is impossible to guarantee the accuracy of all the hours and days given below; only a small number, however, is liable to change.		
1	Closed at 4 p.m. in winter. Admission 1 fr. Open on fête days . . .	161
2	Hours for the public only. Closed on fête days	146
3	Closed on fête days	147
4	Closed at 4 p.m. in winter	106
5	Closed for holidays from 15th August to 1st Sept., also on fête days . .	110
6	Closed on fête days	144
7	Also open from 7.30 to 10 p.m. except on Sundays. Closed from 15th August to 1st Sept. and on all fête days	117
8	Closes at 5 p.m. in spring and autumn, at 6 p.m. in summer . . .	129
8a	Ticket required; apply to Secretariat	129
9	First and third Saturday of the month. Admission 1 fr.	101
10	For card of admission write to a Questor or Deputy	170
11	Also on Saturdays, admission 2 fr. Closed from 16th Oct. to 14th April. Open on fête days. Closed on race days	193
12	Closed at 4 p.m. in winter. Admission 1 fr. Open on fête days . .	139
13	11–16 in winter. Closed at noon for 1 hour. Admission free on Thursday afternoon and Sunday; 1 fr. on other days. Open on fête days . .	189
14	Admission as for 13 above. Workshops, Thursdays only. Closed on fête days	172
15		136
16	Apply to the Directeur for permission by letter	145
17	} Admission 1 fr. on Tuesday and Wednesday, free on other days. The Tomb is open on Friday during the summer only	167
18		

NAME.	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Jardin des Plantes . . .	.	.	.	.	.	.	.
— Ménagerie . . .	13-17	-	13-17	13-17	13-17	13-17	13-17
— Galeries et Grande Serre }							
Jardin Zoologique d'acclima- tation, Bois de Boulogne .	9-17½	9-17½	9-17½	9-17½	9-17½	9-17½	9-17½
Malmaison, Château de La	10-18	-	10-18	10-18	10-18	10-18	10-18
Monnaies, Hôtel des, quai Conti	-	-	13-15	-	13-15	-	-
Musée des Arts Décoratifs, rue de Rivoli, 107 . . .	10-17	10-17	10-17	10-17	10-17	10-17	10-17
— Carnavalet, rue de Sé- vigné, 23	10-17		13-17	10-17	10-17	10-17	10-17
— des Beaux-Arts de la Ville (Petit Palais) . . .	10-17	-	13-17	10-17	10-17	10-17	10-17
— Cernuschi, 7 av. Vélas- quez	10-17	-	13-17	10-17	10-17	10-17	10-17
— de Cluny et des Thermes, 24 rue du Sommerard .	10-17	-	10-17	10-17	10-17	10-17	10-17
— d'Ennery, 59 av. du Bois de Boulogne	13-17	-	13-17	-	13-17	-	-
— Guimet, place d'Iéna .	12-17	-	12-17	12-17	12-17	12-17	12-17
— Gustave Moreau, 14 rue de la Rochefoucauld .	10-17	-	10-17	10-17	10-17	10-17	10-17
— Jacquemart-André, boul. Haussmann, 158 . . .	13-17	-	13-17	-	13-17	13-17	-
— du LOUVRE	10-16	-	10-16	10-16	10-16	10-16	10-16
— — La Tour Exhibition	10-16	-	10-16	-	10-16	10-16	10-16
— Luxembourg & Annexe, Salle du Jeu-de-Paume (Jardin des Tuileries) .	10-17	-	10-17	10-17	10-17	10-17	10-17
— Rodin, 77 rue de Varenne	13-17	13-18	13-18	13-18	13-18	13-18	13-18

REMARKS		See text page
NOTE.—It is impossible to guarantee the accuracy of all the hours and days given below; only a small number, however, is liable to change.		
19	Public park	174
20	} Closed at 4 p.m. in winter. Admission 0 fr. 50 to 1 fr. 50, except on Thursday afternoon and Sunday (free). Closed on fête days.	—
21		
22	From 9 till dusk in winter. Admission 1 fr. on weekdays, 0 fr. 50 Sunday	164
23	11–16 in winter. Closed for 1 hour at 12.30. Admission 1 fr. except on Sunday, Thursday afternoon and fête-days, when 0 fr. 50 . . .	198
24	With the Directeur's permission	—
25	Closed at 4 p.m. in winter. Admission 2 fr. on weekdays. Admission to the Library (closed on Sunday) is free. Closed on fête days . . .	126
26	Closed at 4 p.m. in winter. Admission free on Sunday, 1 fr. other days. Closed on fête days	144
27	do. do. do. do. do.	159
28	do. do. do. do. do.	179
29	Closed at 4 p.m. in winter. Admission free on Sunday and on Thursday afternoon, 1 fr. on other days. Closed on most fête days . . .	94
30	Closed at 4 p.m. in winter. Closed on fête days and during August. .	180
31	Closed at 4 p.m. in winter. Closed on fête days	180
32	do. do.	180
33	Admission 2 fr. except on Sundays. Closed in August and on fête days .	180
34	Closed at 5 p.m. in summer. Admission free on Sunday, 1 fr. other days. Consult the notices for details of the art lectures given on Mondays. Several rooms and collections are open only on certain days; consult the gardiens. Closed on fête days	107
35	Admission 5 fr. on Fridays, 1 fr. on other days except Sunday (free) .	119
36	See notes on No. 47. Closed on most fête days	103
37	Closed one hour earlier in winter. Admission as for No. 29, above . .	169

[illegible]

REMARKS		See text page
NOTE.—It is impossible to guarantee the accuracy of all the hours and days given below ; only a small number, however, is liable to change		
38	Entrance free	165
39	Closed at 4 p.m. in winter. For admission (0 fr. 50), see notes on No. 26 above	
40	See notes on No. 26 above	143
41	The Towers may be visited from 9 a.m. daily (gratuity). Note: the cathedral is closed on 14th July	90
42	10-16 in winter	85
43	With guide	89
44	10-16 in winter. Admission 1 fr. ; free on Sunday and on Thursday afternoon. Open on fête days (free)	96
45	Closed at 4 p.m. in winter ; closed during lunch interval and on all fête days. Admission as for 47	87
46	12-16 in winter	200
47	10-16 in winter. Admission 1 fr. (free on Thursday afternoon and Sunday)	199
48	In winter, open 2 to 4 p.m. on Monday and Thursday only. Admission 0 fr. 50, free on Thursday	200
49	Apply to porter except Sunday afternoons	95
50	Closed at 4 p.m. in winter. Admission as for 47 to Palais and Grand Trianon. Petit Trianon: entrance 50 cmes. Buildings closed on most fête days (Sundays excepted).	181
51		187
52		99
53	Chapel and Donjon. Open on Sundays and fête days. In winter, 10-16 or 10-15, according to season	200

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MAP INDEX

The maps on pp. 22-45 are divided into squares. The number printed after each name below refers to the map. The capital letter gives the head reference, and the small letter the side reference to the squares on the map.

Abbreviations:—av., avenue; bd., boulevard; faub., faubourg; pl., place; r., rue; sta., station.

Abattoirs	28 P b	Alleray, pl. d'	41 H j
Abattoirs	41 H j	Alleray, r. d'	41 H j
Abbé-de-l'Epée, r. de l' .	42 K i	Alma, pl. de l'	33 H f
Abbé-Grégoire, r. de l' .	34 J h	Alma, pont de l'	33 H f
Abbé-Groult, r. de l' . .	41 H j	Alma, r. de l'	23 C b
Abbeses, r. des	26 K c	Alma-Marceau, sta. . .	33 H f
Abbeses, sta.	26 K c	Alouette, r. de l' . . .	45 R j
Abel-Hovelacque, r. . . .	43 M j	Alphand, av.	45 R j
Abondances, r. des	30 A i	Alphonse-de-Neuville	
Aboukir, r. d'	35 L e	r.	25 H c
Abreuvoir, r. de l'	30 A h	Alsace, r. d'	27 M d
Abreuvoir, r. de l'	23 D b	Alsace, r. d', Courbevoie	23 C b
Acacias, r. des	24 G d	Alsace, r. d' Levallois-	
Affaires-Étrangères,		Perret	24 G b
ministre des	33 I f	Alsace-Lorraine, r. d' .	41 I l
Aguessau, r. d'	38 B j	Amandiers, r. des	36 P f
Aguensseau, r. d'	33 I e	Ambigu, théâtre de l' . .	35 M e
Albert, r.	44 N k	Amelot, r.	35 N g
Alboni, r. de l'	32 F g	Américaine, chapelle . .	25 H e
Albouy, r.	27 M e	Américaine, eglise . . .	33 H f
Alençon, r. d'	22 B a	Admiral-Mouchez, r. de l'	42 L l
Alésia, r. d'	42 J k	Ampère, r.	25 H c
Alésia, sta.	42 J k	Amsterdam, r. d'	26 J d
Alexandre-Dumas, r. d' .	36 P h	Anatomie, amphitheâtre d' .	43 M j
Alexandre III., av.	33 I f	Ancelle, r.	23 E d
Alexandre III., pont . . .	33 I f	Anglaise, chapelle catholique .	25 H d
Alger, r. d'	34 J f	Anglaise, eglise	33 G e
Alhambra	35 N f	Angleterre, ambassade d'	33 I e
Alibert, r.	35 N e	Anglican, temple	33 I e
Aliénés, clinique des . . .	42 K k	Angoulême, r. d'	36 O f
Aligre, pl. d'	36 O h	Anjou, quai d'	35 M h
Aligre, r. d'	36 O h	Anjou, r. d'	26 J e
Allard, r.	45 R i		
Allemagne, ambassade d'	34 J f		

Annonciation, r. de l'	32 F g	Aubervilliers, r. d'	27 N c
Antoinette, r.	26 K c	Aubervilliers, sta.	27 N c
Anvers, pl. d'	26 L d	Aubervilliers, route d'	29 Q a
Anvers, sta.	26 L c	Auger, r.	29 Q b
Aqueduc, r. de l'	27 N d	Augereau, r.	33 H g
Arago, bd.	43 L j	Auguste-Blanqui, bd.	43 L j
Arago, école	36 P h	Auguste-Comte, r.	42 K i
Arago, r.	26 J a	Auguste-Lançon, r.	42 L l
Arago, r., Puteaux	23 C c	Auguste-Vacquerie, r.	32 G e
Arbalète, r. de l'	43 L i	Aumale, r. d'	26 K d
Arboriculture, école		Austerlitz, gare d'	43 N i
pratique d'	45 R j	Austerlitz, pont d'	43 N i
Arcade, r. de l'	26 J e	Austerlitz, quai d'	43 N i
Arc-de-Triomphe	24 G e	Auteuil	31 E h
Arc-de-Triomphe-du-		Auteuil, bd. d'	31 C i
Carrousel	34 K f	Auteuil, gare d'	31 D h
Archevêché, pont de l'	35 L h	Auteuil, pont d'	39 E j
Archives, r. des	35 M f	Auteuil, porte d'	31 D h
Archives-Nationales	35 M f	Auteuil, quai d'	32 F h
Arcole, pont d'	35 L g	Auteuil, r. d'	31 E h
Arcueil, porte d'	42 K l	Auteuil, sta.	31 D h
Ardennes, r. des	28 P c	Automobile, Club	34 J f
Arènes-de-Lutèce	35 M i	Autriche, ambassade d'	34 J g
Argenson, bd. d'	23 E c	Avenir, r. de l'	29 S c
Argonne, r. de l'	28 O b	Avenue-Clichy-de, sta.	
Argout, r. d'	34 L f	de l'	25 I b
Armaillé, r. d'	24 G d	Avenue-de-Vincennes,	
Armand-Carrel, pl.	28 O d	de l'	37 R h
Armand-Carrel, r.	37 S h	Avenue - du - Bois - de -	
Armes, pl. d'	38 A i	Boulogne, sta. de l'	32 E e
Armorique, r. de l'	41 I i	Avenue-Henri-Martin,	
Arrivée, r. de l'	42 J i	sta.	31 E f
Arsenal, gare de l'	35 N h	Avenue-Jean-Jaurès,	
Arsenal, r. de l'	35 N h	sta.	27 N d
Arsenal, sta.	35 N h	Avre, aqueduc de l'	30 A h
Artillerie, dépôt d'	34 J g	Avre, passerelli de l'	30 A h
Artois, r. d'	25 H e	Avron, r. d'	37 Q h
Arts, pont des	34 K g	Avron, sta.	37 Q h
Arts-et-Manufactures,			
école centrale des	35 M f	Babylon, caserne	33 I h
Arts-et-Métiers, Con-		Babylon, r. de	33 J h
servatoire des	35 M f	Bac, r. du	34 J g
Arts-et-Métiers, école		Bac, r. du, Suresnes	30 A e
des	43 M j	Bac, route du	45 R k
Arts-et-Métiers, sta.	35 M e	Bacon, r.	24 G d
Asnières, porte d'	25 H b	Bagatelle	30 C e
Assas, r. d'	34 K h	Bagneux, r. de	42 J l
Assumption, r. de l'	31 E g	Bagnolet, porte de	37 R f
Athénée	34 J e	Bagnolet, r. de	37 Q g
Athènes, r. d'	26 J d	Bagnolet, sta.	36 P g
Auber, r.	34 J e	Balagny, r.	25 J b
Aubervilliers, porte d'	27 N a	Balard, r.	40 F i

Ballu, r.	26 J d	Bel-Air, le	43 M i
Balzac, r. de	25 H e	Bel-Air, r. du	37 R g
Banque, r. de la	34 K f	Bel-Air, sta.	45 Q i
Banque-de-France	34 K f	Belgrand, r.	37 Q f
Banquier, r. du	43 M j	Bellechase, r. de	34 J g
Baptiste, temple	34 J g	Bellefond, r.	27 L d
Bara, r.	42 K i	Belles-Feuilles, r. des	32 F f
Barbès, bd.	27 L c	Belleville	28 P d
Barbès, r.	24 F b	Belleville, bd. de	36 O e
Barbès-Rochechouart,		Belleville, r. de	28 P e
sta.	27 L c	Belleville, sta.	36 O e
Barbet-de-Jouy, r.	33 I g	Belleville-Villette, sta.	
Barque, r.	41 H j	de	28 O c
Barrauld, r.	43 L k	Bellevue, grande r. de	38 A l
Barre, r. de la	40 F l	Bellevue, halte de	38 A l
Basfroi, r.	36 O g	Bellevue, r. de	28 P d
Bas-Meudon	39 C l	Bellevue, r. de	30 C l
Bas-Meudon, av. du	38 C l	Bellevue, sta. de	38 A l
Bas-Meudon, porte du	39 E j	Belliard, r.	27 L a
Bas-Meudon, sta. du	38 B l	Bellot, r.	27 N c
Bas-Rogers, r. des	22 A d	Belloy, r.	32 G e
Bassano, r. de	33 H e	Bénard, r.	42 J k
Bastille, bd. de la	35 N h	Benjamin-Delessier, r.	29 S b
Bastille, pl. de la	35 N h	Benoît-Malon, r.	22 A e
Bastille, sta.	35 N h	Béranger, r.	35 N f
Batignolles, bd.	25 J d	Bercy	44 P j
Batignolles, les	26 J c	Bercy, bd. de	44 O i
Batignolles, r. des	25 J c	Bercy, ceinture sta.	44 P k
Batignolles, square de	25 I c	Bercy, pont de	44 O j
Batignolles, sta. de	25 I c	Bercy, porte de	44 P k
Baudin, r.	27 L d	Bercy, quai de	44 O j
Baudin, r., Courcelles.	24 F a	Bercy, r. de	44 O j
Baudrincourt, r.	43 M k	Bercy, sta.	44 O i
Bayard, r.	33 H f	Bercy-Charenton, quai	
Bayen, r.	24 G d	de	44 P l
Beaubourg, r.	35 M f	Berger, r.	35 L f
Beaudoin, r.	44 O j	Bergère, r.	27 L e
Beaugrenelli, pl. et sta.	32 F h	Bergères, rond-point	
Beaujon, hôpital	25 H d	des	22 A c
Beaujon, r.	25 H e	Bergers, r. des	40 F i
Beaulieu, passage	45 P j	Bernard, r.	29 S c
Beaumarchais, bd.	35 N g	Bernardins, r. des	35 L h
Beaurepaire, r.	35 N e	Bernard-Patissy, av.	30 A g
Beauséjour, bd.	31 E g	Berne, r. de	26 J d
Beautreillis	35 N h	Berri, r. de	25 H e
Beaux-Arts, école des.	34 K g	Berthe, r.	26 K c
Beaux-Arts, petit palais		Berthier, bd.	25 H c
des	33 I f	Berthollet, r.	43 L j
Bécon, r. de	23 E a	Berton, r.	32 F g
Becquerel, r.	26 L c	Bessières, bd.	25 J a
Bel-Air, ev. du	37 Q i	Bestiaux, marché aux	28 P b
Bel-Air, ceinture sta.	45 R i	Béthune, quai de	35 M h

Bezons, r. des	23 C b	Borrégo, r. du	29 Q e
Bezout, r.	42 K k	Bosquet, av.	33 H g
Bibliothèque-Nationale	34 K f	Botzaris, r.	28 O d
Bicêtre, porte de	43 M l	Botzaris, sta.	28 P d
Bichat, hôpital	26 K a	Boucicaut, hôpital	40 F i
Bichat, r.	35 N e	Boucry, r.	27 M b
Bidassou, r. de la	36 P f	Bouffes-Parisiens, théâtre du	34 K e
Bienfaisance, r. de la	25 J d	Boulainvilliers, r. de	32 E g
Bievre, r. de	43 L j	Boulainvilliers, sta. de	32 E g
Billancourt, pont de	39 C l	Boulangers, r. des	35 M i
Billancourt, porte de	39 D j	Boutets, r. des	36 P h
Billancourt, quai de	38 B l	Boulevard-Exelmans, sta.	35 D i
Billancourt, r. de, Boulogne	38 B j	Boulogne	38 B i
Billancourt, r. de	39 D j	Boulogne, bd. de	30 B h
Bineau, bd.	24 E c	Boulogne, Bois de	31 D f
Bisson, r.	36 O e	Boulogne, porte de	30 B h
Bizet, r.	33 H f	Boulogne, quai de	38 A k
Blanche, pl.	26 K c	Boulogne - a - Passy, route de	31 C h
Blanche, r.	26 K d	Bouloi, r. du	34 K f
Blanche, sta.	26 K c	Bourbon, quai de	35 M h
Blancs-Manteaux, r. des	35 M g	Bourdon, bd.	35 N h
Bleue, r.	27 L d	Bourdon, bd.	23 D b
Blomet, r.	41 H i	Bouret, r.	28 O d
Bobillot, r.	43 L k	Bourgogne, r. de	33 I g
Boileau, r.	39 D i	Boursault, r.	25 I c
Boinod, r.	27 L b	Bourse, la	34 K e
Bois, r. des	29 Q d	Bourse, pl. de la	34 K e
Bois, r. du, Clichy	25 H a	Bourse, sta.	34 K e
Bois, r. du, Les Lilas	29 R c	Bourse-du-Commerce	34 L f
Bois-de-Boulogne, av. du	24 G e	Boussingault, r.	42 L l
Bois-du-Boulogne, r. du	23 D d	Bouvets, r. des	22 B b
Bois-le-Vent, r.	32 E g	Boyer, r.	36 P f
Boissière, r.	32 G f	Brancion, porte de	41 H k
Boissière, sta.	32 G f	Brancion, r.	41 H j
Boissy-d' Anglas	34 J e	Bréguet, r.	36 O g
Bolivar, r.	28 O d	Bréguet-Sabin, sta.	35 N g
Bolivar, sta.	28 O d	Bretagne, r. de	35 M f
Bonaparte, r.	34 K h	Breteuil, pl. de	33 I h
Bondy, r. de	35 M e	Brézin, r.	42 J k
Bon-Marché magasins du	34 J h	Brillat-Savarin, r.	43 L l
Bonne-Nouvelle, bd.	35 L e	Broca, hôpital	43 L j
Bons-Enfants, r. des	34 K f	Broca, r.	42 L j
Bord-de-l'Eau, allée du	30 A f	Brochant, r.	25 I b
Bord-de-l'Eau, route du	30 B e	Brochant, sta.	25 I b
Bordeaux, r. des	45 R l	Brodu, r.	41 I k
Borghèse, r.	24 F c	Broussais, hôpital	41 I k
		Brune, bd.	41 I k
		Brunel, r.	24 G d
		Bruxelles, r. de	26 J c

Buci, r. de	34 K h	Carpeaux, r.	26 K b
Buffon, lycée	41 I i	Carrefour - de - la -	
Buffon, r. de	43 M i	Croix-Rouge, sta.	34 J h
Bugeaud, av.	32 F e	Carrières, les, Charen-	
Buisson-Saint-Louis, r.		ton	45 Q i
du	28 N e	Carrières quai des.	45 R l
Bureau, passage du	36 P g	Carrières, r. des	45 R l
Butte-aux-Cailles, r.		Carrousel, pl. du	34 K f
de la	43 L k	Carrousel, pont du	34 K g
Buttes-Chaumont, parc		Cartault, av. de	22 A c
des	28 O d	Cartier-Bresson, r.	29 Q a
Buttes-Chaumont, sta.	28 O d	Cascade, la	30 B f
Buzenval, r. de	30 A i	Cascade, restaurant de	
Buzenval, r. de	37 Q h	la	30 B f
Cabanis, r.	42 K k	Cascades, carrefour des	31 D g
Cadet, r.	26 L e	Castagnary, r.	41 H k
Cadet, sta.	26 L d	Castiglione, r.	34 J f
Caen, r. de	22 B b	Cauchy, r.	40 F i
Cail, r.	27 M d	Caulaincourt, r.	26 K c
Caillaux, r.	43 M l	Caumartin, r.	26 J e
Cailloux, r. des	25 H b	Caumartin, sta.	26 J e
Caire, r. du	35 L f	Cavalerie, quartier de	
Caisse d'Epargne pos-		la	32 G h
tale	33 I h	Cavé, r.	24 F a
Cambon, r.	34 J e	Cavendish, r.	28 O c
Cambrai, r. de	28 O b	Ceinture, chemin de	31 D f
Cambronne, pl.	33 H h	Ceinture, route de	45 R k
Cambronne, r.	33 H i	Célestins, caserne des	35 N h
Cambronne, sta.	33 H h	Célestins, quai des	35 M h
Camille-Desmoulins, r.	30 E j	Cendriers, r. des	36 P f
Camille-Mouquet, r.	45 Q l	Censier, r.	43 M i
Camou, r.	33 H g	Centenaire, av. du	29 Q c
Campagne-Première, r.	42 K i	Centre, allée du	43 M i
Campo-Formio, sta.	43 M j	Centre, av. du	28 P b
Canal - Saint - Denis,		Centre, r. du	23 D d
porte du	28 O a	Centre, r. du	29 R c
Cantagrel, r.	44 N k	Cerete-Agricole	34 J f
Capitaine-Ferber, r. du	37 Q f	Cévennes, r. des	40 F i
Capucines, bd. des	34 K e	Chabrol, r. de	27 M d
Capucines, r. des	34 J e	Chaillot, r. de	33 H f
Cardinal-Lemoine, r. du	35 M h	Chaise, r. de la	34 J h
Cardinal, r.	25 I b	Châlet, r. du	39 C i
Carle-Hébert, r.	23 D b	Châlot-des-Iles	31 D f
Carmes, couvent des	34 J h	Chalgrin, r.	24 G e
Carnavalet, musée	35 N g	Chaligny, r.	36 O h
Carnot, av.	24 G d	Chambre-des-Deputés,	
Carnot, bd.	45 R j	sta.	34 J g
Carnot, lycée	25 H c	Chamonard, cour	44 P j
Carnot, r. Levallois -		Champ-de-Mars	33 H g
Perret	24 F b	Champ-de-Mars, r. du	33 H g
Carnot, r. Suresnes	22 A d	Champ-de-Mars, sta.	33 H h
		Champ-de-Mars, sta. d.	32 G g

Champerret	24 F c	Charlot, r.	35 N f
Champerret, porte de	24 G c	Charolais, r. du	44 P i
Champerret, sta.	24 G c	Charonne, bd. de	37 Q h
Championnet, r.	26 K b	Charonne, r. de	36 O h
Champs, r. des	24 F b	Charonne, sta. de	37 Q g
Champs-Elysées	33 I e	Charras, pl.	23 C b
Champs-Elysées, av.		Chartres, pavillon de	25 I d
des	33 I e	Chartres, r. de	24 F d
Champs-Elysées, gal-		Chateau, bd. du,	
éries des	33 H e	Neuilly	23 E c
Champ-Elysées, rond		Château, r. du	43 N k
point des	33 I e	Château, r. du	40 G k
Champs-Elysées, sta.	33 I f	Château, r. du	41 I j
Champs-Elysées,		Château, r. du Bou-	
théâtre des	33 H f	logne	38 B i
Change, pont-au	35 L g	Château, r. du, Issy	40 E l
Chanvin, passage	44 N k	Château, r. du. Neuilly	23 D c
Chanzy, r.	36 O h	Château, route du	45 Q k
Chanzy, r. Courbevoie	22 B b	Chateaubriand, r. de	25 H e
Chapelle, bd. de la	27 M c	Château-d'Eau, r. du	35 M e
Chapelle, la	27 M b	Château-d'Eau, sta.	27 M e
Chapelle, pl. de la	27 M c	Châteaudun, pl. de	24 G b
Chapelle, porte de la	27 M a	Châteaudun, r. de	26 K d
Chapelle, r. de la	27 M b	Château-Landon, r. du	27 M d
Chapelle, rond point de		Château-Landon, sta.	27 N d
la	27 M b	Château-Rouge, pl. du	27 L c
Chapelle, sta.	27 M c	Château-Rouge, sta.	27 L c
Chapon, r.	35 M f	Châtelet, pl. du	35 L g
Chaptal, collège	25 J d	Châtelet, sta.	34 L g
Chaptal, r. Levallois-		Châtelet, théâtre du	34 L g
Perret	24 F b	Châtillon, av. de	42 J k
Chaptal, r.	26 K d	Châtillon, porte de	41 I l
Charbonnière, r. de la	27 M c	Châtillon, r. de	42 J k
Charcot, r.	44 N k	Châtillon, route de	41 I i
Chardon-Lagache, r.	31 E h	Chaudron, r.	27 N d
Chardon-Lagache, sta.	31 E i	Chaufourniers, r. des	28 N d
Charente, quai de la	28 P b	Chaumont	29 P c
Charenton-le-Pont	45 R l	Chaussée-d'Antin, r. de	
Charenton, porte de	45 Q j	la	26 K e
Charenton, quai de	45 R l	Chaussée-d'Antin	26 K e
Charenton, r. de	36 O h	Chauveau, r	24 E b
Charenton, route de	45 S k	Chauveau-Lagarde, r.	34 J e
Charenton, sta.	44 P j	Chauvelot, bd.	41 H j
Charenton, sta. de	45 R l	Chazelles, r. de	25 H d
Charité, hôpital de la	34 K g	Chemin-de-fer, r. du	28 P a
Charlemagne, lycée	35 M g	Chemin-de-fer, r. du	
Charlemagne, r.	35 M g	Courbevoie	22 C a
Charles-Bertheau, r.	43 N l	Chemin-Vert, r. du	36 O f
Charles-Fillon, pl.	25 I c	Cher, r. du	45 Q k
Charles-Floquet, av.	33 G g	Cherche-Midi, r. du	33 J i
Charles, Fourier, r.	43 L l	Chevaleret, r. du	44 O k
Charles Laffitte, r.	24 E d	Chevaleret, sta.	43 N j

Chevallier, r.	24 G b	Colisée, r. du	33 I e
Chevert, r.	33 H g	Collange, pl.	24 G a
Chézy, r. de	24 E c	Collange, r.	24 G a
Chimie, institut de	42 L i	Collège-de-France	35 L h
Chimie-Biologique	41 I i	Colombes, r. de Cour-	
Chine, légation de	33 I h	bevoie	23 D a
Chine, r. de la	37 Q f	Colonel-Gibbon, r.	41 J l
Choisy, av. de	43 M l	Colonie, r. de la	43 L l
Choisy, porte de	43 M l	Colonies, ministère des	33 I h
Choisy, route de	43 N l	Combat, sta.	27 N d
Cigale, la (théâtre)	26 K c	Comète, r. de la	33 I g
Cimetière, av. du	25 I b	Commerce, école de	36 O f
Cinq-Diamants, r. des	43 L k	Commerce, pl. du	32 G i
Cirque, Bd. de Roche-		Commerce, r. du	33 G h
chouart	26 K d	Commerce, sta.	32 G h
Cirque, r. du	33 I e	Commerce, tribunal de	35 L g
Cirque d'Hiver	35 N f	Commines, r.	35 N f
Cirque-Paris	33 H g	Compans, r.	28 P d
Cité, ile de la	35 L g	Concorde, pl. de la	34 J f
Cité, quai de la	35 L g	Concorde, pont de la	34 J f
Cité, r. de la	35 L g	Concorde, r. de la	28 P c
Cité, sta.	34 L g	Concorde, sta.	34 J f
Citeaux, r. de	36 O h	Condé, r. de	34 K h
Civry, r. de	39 D i	Condorcet, lycée	26 J d
Clamart, r. de	40 F l	Condorcet, petit lycée	26 J e
Claude-Bernard, r.	43 L i	Condorcet, r.	26 L d
Claude-Decaen, r.	45 Q j	Conference, quai de la	33 I f
Claude-Lorrain, r.	39 D i	Conflans	45 Q l
Claude-Vellefaux, r.	27 N e	Conflans, pont de	45 Q l
Clauzet, r.	26 K d	Conflans, r. de	45 R l
Clavel, r.	28 O e	Conservation, carrefour	
Clément, r.	24 F a	de la	45 S k
Cler, r.	33 H g	Conservatoire de	
Cléry, r. de	35 L e	Musique	25 J d
Clichy	25 H a	Constantine, r. de	33 I g
Clichy, av. de	26 J c	Constantinople, r. de	25 I d
Clichy, bd. de	26 K c	Conti, quai de	34 K g
Clichy, porte de	25 I b	Convention, r. de la	40 F i
Clichy, r. de	26 J d	Convention, sta.	41 G j
Clichy, sta.	26 J c	Copernic, r.	32 G e
Clichy, sta. de	24 G b	Coquillière, r.	34 K f
Clignancourt	26 L b	Corbeau, r.	36 N e
Clignancourt, porte de	26 L a	Coriolis, r.	44 P j
Clignancourt, r. de	27 L c	Cormeille, pl. de	24 F b
Clignancourt, sta.	26 L a	Cormeille, r. de	24 F b
Clisson, r.	43 N j	Cortambert, r.	32 F g
Cloys, r. des	26 K b	Corvisart, r.	43 L k
Cluny, musée, de	34 L h	Corvisart, sta.	43 L k
Coches, av. des	28 P b	Côteaux, gare des	30 A g
Cochin, hôpital	42 K j	Côte-d'Or, r. de la	35 M h
Cognac, r. de	44 O j	Cotentin, r. du	41 I j
Colbert, école	27 M c	Cotte, r. de	36 O h

Coudes et des Groues,			Dante, r.	35 L h
Chemin des	22 A b		Danton, r., Courbevoie	22 B a
Courbevoie	23 D a		Danton, r., Le Pré-	
Courbevoie, pont de	23 E b		Saint-Gervais.	29 R c
Courbevoie, sta, de	23 C a		Danton, r., Levallois-	
Courcelles	24 F b		Perret	24 F b
Courcelles, bd. de	25 I d		Dantzig, r. de	41 H j
Courcelles, porte de	24 G c		Danube, pl. du	28 P d
Courcelles, r. de	25 H d		Danube, sta.	28 P d
Courcelles, sta.	25 H d		Dareau, r.	42 K k
Courcelles-Levallois,			Daru, r.	25 H d
sta.	25 H c		Dambenton, r.	43 M i
Cour-des-Comptes	34 J f		Daumesnil, av.	44 P i
Couronnes, r. des	36 O e		Daumesnil, av.	45 Q j
Couronnes, sta.	36 O e		Daumesnil, lac	45 R k
Cours-Albert-1 ^{er}	33 H f		Daumesnil, pl.	45 P i
Courses, sta. des	30 A f		Daumesnil, sta.	45 Q j
Courses-d'Auteuil,			Daunou, r.	34 K e
champ des	31 D g		Dauphine, pl.	34 L g
Cours-la-Reine	33 I f		Dauphine, porte	32 E e
Courtois, r.	29 R b		Dauphine, r.	34 K g
Crédit-Foncier	34 J e		Dauphine, sta.	32 F e
Crédit-Lyonnais	34 K e		David, r.	32 F f
Crématoire, four	37 Q f		David-d' Angers, r.	28 P d
Crimée, r. de	28 O c		Daviel, r.	43 L k
Crimée, sta.	28 O b		Davioud, r.	31 E g
Croix - des - Petits -			Davout, bd.	37 R h
Champs, r.	34 K f		Davy, r.	26 J b
Croix-Nivert, la.	33 H h		Débarcadère, r. du	24 F d
Croix-Nivert, r. de la	40 G i		Débarcadère, r. du	29 Q b
Croulebarbe, r.	43 L j		Debilly, passerelle	32 G f
Crozatier, r.	36 O h		Debrousse, hospice	37 Q f
Cugnot, r.	27 N b		Decamps, r.	32 F f
Cuirs, halle-aux-	43 M i		Défense, av. de la	23 C c
Cujas, r.	34 L h		Défense, pl. de la	22 B b
Curial, r.	28 O b		Déjazet, théâtre	35 N f
Custine, r.	27 L c		Delaizement, r.	24 F e
Cuvier, r.	35 M i		Delambre, r.	42 J i
Cygnés, allée des	32 F g		Delessert, bd.	32 F g
			Delesseux, passage	28 P c
Dagorno, r.	45 Q i		Delta, r. du	27 L d
Daguerre, r.	42 J j		Demours, r.	25 G c
Dames, r. des	26 J c		Denain, bd. de	27 M d
Dames-Augustines, les	42 L j		Denfert-Rochereau, pl.	42 K j
Dames - Augustines -			Denfert-Rochereau, r.	39 C i
Anglaises	24 F c		Denfert-Rochereau, r.	42 K j
Dames-de-l'Assump-			Denfert-Rochereau, sta.	42 J j
tion	31 E h		Département, r. du	27 M c
Dames - de - Saint -			Dépotoir, bassin du	28 P e
Joseph - de - Cluny	42 K j		Députés, chambre des	33 I f
Damesme, r.	43 M l		Desaix, r.	32 G h
Damrémont, r.	26 K b		Desnouettes, r.	40 G j

Deux-Moulins, les	. 43 M k	Ecluses-Saint-Martin, r.	
Devillas, hospice	. 40 F k	des	. 27 N d
Dhuis, av. de la	. 29 S e	École-commerciale	. 41 I i
Dhuis, r. de la	. 37 Q f	École-de-Médecine, r.	
Diderot, bd.	. 36 O h	de l'	. 34 K f
Didot, porte	. 41 I k	École-Estienne	. 43 L k
Didot, r.	. 41 J j	École-Militaire	. 33 H h
Dijon, r. de	. 44 O j	École-Militaire, sta.	. 33 H g
Docteur-Blanche, r. du	31 E g	École-Normale	. 43 L i
Docteur-Brouardel, av.	32 G g	École-Polytechnique	. 35 L h
Dombastle, r.	. 41 H j	École-Professionnelle	. 28 O d
Dôme, r. du	. 39 C j	Écoles, r. des	. 35 L h
Domrémy, r. de.	. 44 N k	Écoles, r. des, Charen-	
Doria, r.	. 45 Q l	ton	. 45 S l
Douai, r. de	. 22 A b	Écoles, r. des, Les	
Douai, r. de	. 26 K d	Lilas	. 29 S d
Douane, gare de la	. 44 P j	Écossaise, église	. 33 H f
Douane, la	. 27 N c	Edgar-Quinet, bd.	. 42 J i
Douanes, hôtel-des-	. 35 N e	Edgar-Quinet, r.	. 41 H l
Double, pont au	. 35 L h	Edgar-Quinet, sta.	. 41 J i
Doudeauville, r.	. 27 M c	Edimbourg, r. d'	. 25 J d
Dragon, r. du	. 34 K h	Edouard-Nortier, r.	. 23 E b
Droast, r.	. 26 K e	Edouard-Failleron, r.	. 28 O d
Duban, r.	. 32 F g	Edouard VII., r.	. 34 J e
Ducouédic, r.	. 42 K k	Égalité, r. de l'	. 39 E l
Dufrenoy, r.	. 32 E f	Église, pl. de l'	. 29 R b
Duhesme, r.	. 26 K b	Église, pl. de l' Pantin	. 29 R b
Dulong, r.	. 25 I c	Église, r. de l'	. 40 G i
Duméril, r.	. 43 M j	Église, r. de l', Neuilly	. 23 D c
Dumont-D'Urville, r.	. 32 G e	Église protestante	. 24 E c
Dunkerque, r. de	. 27 M d	Église-Anteuil, sta.	. 31 E h
Dunois, r.	. 43 N k	Eiffel, tour	. 32 G g
Duperré, r.	. 26 K d	Élysée palais de l'	. 33 I e
Duphot, r.	. 34 J e	Élysée, r. de l'	. 33 I e
Dupleix—pl.	. 32 G h	Elzévir, r.	. 35 M g
Dupleix, r.	. 33 G h	Embarcadère, r. de l'	. 45 R l
Dupleix, sta.	. 32 G h	Émeriau, r.	. 32 F h
Duquesne, av.	. 33 I h	Émile-Augier, bd.	. 32 E f
Duranti, r.	. 36 O g	Émile-Augier, r.	. 29 Q c
Durantin, r.	. 26 K c	Émile-Deschanel, av.	. 33 H g
Duranton, r.	. 40 G i	Émile-Muller, r.	. 44 P l
Duret, r.	. 24 F e	Émile-Pouvillon, av.	. 33 H g
Duroc, r.	. 33 I h	Émile-Zola, av.	. 32 G h
Duroc, sta.	. 33 I h	Émile-Zola, r.	. 37 S h
Dussoubs, r.	. 35 L f	Enfants - Assistés, hos-	
Dutot, r.	. 41 I i	pice des.	. 42 K j
Dutuit, av.	. 33 I f	Enfants-Malades, hôpi-	
		tal des	. 33 I i
Eaux, r. des	. 32 F g	Enfer, passage d'	. 42 K j
Eblé, r.	. 33 I h	Enghien, r. d'	. 35 L e
Echiquier, r. de l'	. 35 L e	Entrainement, champ	
		d'	. 30 B e

Entrepôt, r. de l'	. 35 N e	Faubourg-Saint-Denis,	
Entrepôt, r. de l'	. 45 Q l	r. du .	. 27 M c
Entrepôt de Bercy	. 44 O j	Faubourg - Saint -	
Entrepreneurs, r. des	. 40 G i	Honoré, r. du.	. 25 I e
Envierges, r. des	. 36 P e	Faubourg - Saint -	
Epinette, r. de l'	. 45 R j	Jacques, r. du	. 42 K j
Epinettes, r. des	. 26 J b	Faubourg - Saint -	
Erard, r.	. 36 P i	Martin, bd. du	. 35 M e
Erard, salle	. 34 L f	Faubourg - Mon-	
Erlanger.	. 31 D i	martre, r. du .	. 26 L e
Ernest-Cognac, r.	. 24 F b	Favorites, passage des	. 41 H j
Ernest-Renan, r.	. 40 F k	Fazillau, r.	. 24 G a
Escudier, r.	. 38 B i	Fécamp, r. de	. 45 Q j
Espagne, Ambassade d'	. 25 I d	Fédération, r. de la	. 32 G h
Espagnole, chapelle	. 25 H e	Félicien-David, r.	. 32 E h
Esquirol, r.	. 43 M j	Félicité, r. de la.	. 25 I c
Est, gare de l'	. 27 M d	Félix-Faure, av.	. 40 G i
Est, r. de l'	. 24 F d	Fénelon, lycée	. 34 K h
Est-Ceinture sta.	. 28 O a	Fénelon, lycée	. 25 I d
Estrapade, r. de l'	. 35 L i	Fer-à-Moulin, r. du	. 43 M j
Estrées, r. d'	. 33 I h	Ferme, r. de la	. 23 C d
États-Unis, pl. des	. 32 G f	Fessart, r.	. 28 P d
Etex, r.	. 26 J b	Fêtes, pl. des	. 28 P d
Étienne-Dolet, r.	. 30 A e	Feuillantines, r. des	. 42 L i
Étienne-Marcel, r. et		Ficalier, r.	. 23 D b
sta.	. 35 L f	Filles - du - Calvaire,	
Étoile, pl. de l'	. 24 G e	bd. des .	. 35 N f
Étoile, route de l'	. 23 E e	Filles - du - Calvaire,	
Étoile, sta.	. 24 G e	r. des .	. 35 N f
Eugène-Caron, r.	. 22 C a	Fillettes, chemin des	. 27 M a
Eugène-Carrière, r.	. 26 K b	Flandre, pont de	. 28 O b
Eugène-Sue, r.	. 27 L b	Flandre, r. de	. 28 O b
Euler, r.	. 33 H e	Flandrin, bd.	. 32 E f
Europe, pl. de l'	. 26 J d	Fleurs, cité des	. 25 J b
Europe, sta.	. 26 J d	Fleurs, quai aux	. 35 L h
Évangile, r. de l'	. 27 N b	Fleurus, r. de	. 34 J h
Exelmans, bd.	. 39 D i	Folie, île de la	. 30 B e
Expiatoire, chapelle	. 26 J e	Folie-Méricourt, r. de	
Eylau, av. d'	. 32 F f	la .	. 36 N f
		Folies-Bergères .	. 26 L e
Fabert, r.	. 33 I g	Folies-Dramatiques	. 35 M e
Faidherbe, av.	. 29 R d	Fondary, r.	. 33 G h
Faidherbe, r.	. 36 O h	Fontaine, r.	. 26 K d
Faisanderie, r. de la	. 32 F e	Fontaine - à - Mulard,	
Falguière, r. et sta.	. 41 I i	la .	. 43 L i
Faraday, r.	. 24 G d	Fontaine-au-Roi, r. de	
Faubourg - du - Temple,		la .	. 36 N e
r. du .	. 36 N e	Fontaines, r. des	. 35 M f
Faubourg - Poissonière,		Fontarabic, r. de	. 37 Q g
r. du .	. 27 L d	Fontenay, r. de	. 41 I l
Faubourg - Saint - An-		Fontenoy, pl. de	. 33 H h
toine, r. du .	. 36 P h	Fort-d' Issy, route du	. 40 E l

Fortifications	24 F e	Galvani, r.	24 G e
Fortifications, allée des	31 D g	Gambetta, av.	29 Q e
Fortifications, dépôt des	34 J g	Gambetta, av.	36 P f
Fortifications, route des	45 Q j	Gambetta, av.	37 R e
Fortuny, r.	25 H d	Gambetta, av., Courbe- voie	23 C b
Fossés - Saint -Ber- nard, r. des	35 M h	Gambetta, bd.	39 E k
Fouquet, r.	24 G c	Gambetta, pl.	37 Q f
Four, r. du	34 K h	Gambetta, r.	41 H l
Fourche, la, sta.	26 J c	Gambetta, r., Suresnes	22 A d
Fourcroy, r.	25 G d	Gambetta, sta.	37 Q f
Fourrages - militaires, magasins des	44 O i	Ganneron, r.	26 J c
Français, théâtre	34 K f	Garde-Chasse, r. du	29 S c
Franœur, r.	26 K b	Garde-Meuble	33 H g
François 1 ^{er} , pl.	33 H f	Gardes, route des	38 C l
François-1 ^{er} , r.	33 H f	Gare, bd. de la	43 N j
François-Miron, r.	35 M g	Gare, porte de la	44 O k
Francs-Bourgeois, r. des	35 M g	Gare, quai de la	44 O k
Franklin	32 F g	Gare-de-l'Est, sta.	27 M d
Frédéric-Lemaître	28 P e	Gare-de-Lyon, sta.	36 N i
Frémicourt, r.	33 H h	Gare-de-Reuilly, r. de la	45 P i
Frères, pension des	32 F g	Gare-d'Orléans	43 N j
Frères-Hébert, r. des	24 G b	Gare-du-Nord, sta.	27 M d
Fresnel, r.	32 G f	Garenne, r. de la	22 A a
Freycinet, r.	33 G f	Garenne, r. de la, Cour- bevoie	23 C a
Friant, r.	42 J k	Garibaldi, bd.	33 H i
Friedland, av. de	25 H e	Garonne, r. de la	44 P j
Froidevaux, r.	42 J j	Gassendi, r.	42 J j
Froment, r.	36 N g	Gaultier, r.	22 B a
Fromont, r., Levallois- Perret	24 G b	Gay-Lussac, r.	34 K i
Fulton, r.	44 N j	Gaz, Administration du	27 L d
Gabriel, av.	33 I e	Gaz, r. du	43 M k
Gabrielle, r.	26 K c	Gendarmerie	35 N g
Gabrielle, r. Charenton	45 S l	Général-Brunet, r. du	28 P d
Gaillon, r.	34 K e	Général-Foy, r. du	25 I d
Gaité, r. de la	42 J i	Général-Galliéni, av. du	33 I g
Gaité, théâtre de la	35 L f	Général - Michel	33 I g
Gaité, théâtre de la	27 L c	Bizot, av. du	45 Q j
Galande, r.	35 L h	Gentilly	43 L l
Galilée, r.	32 G e	Gentilly, cimetière de	43 L l
Galliéni, av.	37 R f	Gentilly, porte de	43 L l
Galliéni, av.	42 J l	Genty, passage	44 N i
Galliéni, bd.	39 E k	Geoffroy - Saint - Hil- aire, r.	43 M i
Galliéni, pl.	24 F d	George V., av.	33 H f
Galliera—musée de	32 G f	George V., sta.	33 H e
Gallois, r.	44 O j	George-Sand, r.	31 E h
		Georges - Clemenceau, bd.	34 J g

Gergovie, r. de	41 I j	Grenelle, pont de	32 F h
Gesvres, quai de	35 L g	Grenelle, port de	32 F h
Gide, r.	24 F b	Grenelle, quai de	32 F h
Ginoux, r.	32 G h	Grenelle, r. de	33 H g
Gironde, quai de la	28 O b	Grenelle, sta.	32 G g
Glace, palais de	33 I f	Grenelle, sta.	33 H h
Glacière, r. de la	43 L j	Grenelle, station de	40 F j
Glacière, sta.	42 L k	Greneta, r.	35 L f
Glacières, route des	45 R k	Greuze, r.	32 F f
Gobelins, av. des	43 M j	Grilles, ruelle des	29 R b
Gobelins, manufacture	43 L j	Gros, r.	32 F h
Godefroy, r.	22 B d	Gros-Caillou, port du	33 H f
Godefroy-Cavaignac, r.	36 O g	Guerre, ministère de la	33 J g
Godst-de-Mauroy, r.	34 J e	Guersant, r.	24 G d
Gourgaud, av.	25 G c	Guillaume-Tell, r.	24 G c
Goutte-d'Or, r. de la	27 L c	Guillou, r.	32 F g
Gouvion-Saint-Cyr, bd.	24 G c	Guimet, musée	32 G f
Grande-Armée, av. de	24 G e	Gutenberg, r.	29 Q c
Grande-Cascade, route	31 C f	Gutenberg, r.	39 C i
Grande Jatte, île de la	23 E b	Gutenberg, r.	40 F i
Grande, Jatte pont de	23 E b	Guynemer, r.	34 K h
Grande-Rue	30 B i	Guynemer, r.	40 E k
Grande Rue, Boulogne	38 A i	Guyot, r.	25 H d
Grande-Rue, Le Pré-	29 Q d	Gymnase, théâtre du	35 L e
Grande Rue, Mont-	41 I l	Haies, r. des	37 Q g
Grande-Rue, Sèvres	38 A k	Halévy, r.	34 K e
Grande Rue d' Issy	39 E l	Hallé, r.	42 K k
Grand Hôtel	34 J e	Halles, r. des	35 L g
Grand-Palais	33 I f	Halles, sta.	34 L f
Grand-Préau	35 M h	Halles-Centrales	34 L f
Grands-Augustins	34 K g	Halte-Est-Ceinture	28 N b
Grands-Augustins, quai	34 L g	Hameau, r. du	40 G j
Grands-Champs, r. des	37 Q h	Hameau, r. du, Bou-	38 B k
Grange - aux - Belles,	27 N d	logne	32 G f
Grange-Ratelière, r.	26 K e	Hamelin, r.	32 G f
Gravel, r.	24 G b	Harvey, r.	43 M k
Gravelle, av. de	45 R k	Hausmann, bd.	25 I e
Graviers, r. des	23 D d	Hauteville, r. d'	27 L e
Gravilliers, r.	35 M f	Hautpoul, r. d'	28 P d
Greffulhe, hôpital	24 F b	Havre, r. du	22 B b
Greffulhe, r.	24 E b	Havre, r. du	26 J e
Grenelle	32 G i	Havre, sta.	26 J e
Grenelle, bd. de	32 G h	Haxo, r.	29 Q e
Grenelle, gare de	32 F h	Hébrar, passage	28 N e
		Helder, r. du	34 K e
		Henri-IV., bd.	35 N h
		Henri-IV., lycée	35 L i
		Henri-IV., quai	35 M h
		Henri-IV., statue de	34 K g
		Henri-Martin, av.	31 E f
		Henri-Monnier, r.	26 K d

Hérald, pl.	23 D b	Instituteurs, école nor-	
Héroult, r. de l'	45 Q l	male d'	31 D i
Herbillon, av.	45 R j	Institut, l'	34 K g
Héricart, r.	32 F h	Instruction - Publique,	
Hérould, hôpital	29 Q d	ministère de l'	34 J g
Hippodrome	26 J c	Intendance	33 I g
Hippodrome, av. de l' . .	31 C g	Intérieur, ministère	
Hippodrome, porte de l' .	30 B h	de l'	25 I e
Hippolyte-Maindron r. . .	41 J k	Invalides, bd. des . . .	33 I h
Hoche, av.	25 H d	Invalides, esplanade	
Hoche, r.	29 Q b	des	33 I g
Hoche, r.	37 R e	Invalides, gare des . .	33 I f
Hôpital, bd. de l'	43 M i	Invalides, hôtel des . .	33 I g
Hôpital, pl. de l'	43 M i	Invalides, pont des . .	33 I f
Horloge, quai de l'	34 L g	Invalides, sta.	33 I g
Hospices, r. des	43 N l	Issy	40 E l
Hôtel Continental	34 J f	Issy, pont d'	39 D k
Hôtel-de-Ville, Cour-		Issy, fort d'	39 E l
bevoie	23 D b	Issy, porte d'	40 F j
Hôtel-de-Ville, l'	35 L g	Issy, r. d'	38 B k
Hôtel-de-Ville, Leval-		Issy, r. d'	40 F l
lois	24 F b	Issy, station d'	39 D l
Hôtel de Ville, pl. de l' .	35 L g	Issy - les - Moulineaux,	
Hôtel-de-Ville, porte		quai d'	39 D k
de l'	35 M g	Issy-Plaine, halte d' . .	39 D k
Hôtel-de-Ville, quai		Italie, ambassade d' . .	34 J g
de l'	35 M g	Italie, av. d'	43 M l
Hôtel-de-Ville, r. de l' . .	23 D b	Italie, pl. d'	43 M k
Hôtel-de-Ville, r. de l' . .	35 M g	Italie, porte d'	43 M l
Hôtel-de-Ville, sta.	35 M g	Italie, sta.	43 M k
Hôtel-Dieu, hôpital	35 L g	Italiens, bd. des	34 K e
Hôtel-Moderne	35 N f	Ivry	44 O l
Houdon, r.	26 K c	Ivry, av. d'	43 N l
Humboldt, r.	42 K j	Ivry, porte d'	44 N l
		Ivry, quai d'	44 P l
Iéna, av. d'	32 G e	Jacob, r.	34 K g
Iéna, pl. d'	32 G f	Jacques-Dulud, r. . . .	23 D d
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Iéna, sta.	32 G f	Jardin-des-Plantes . .	43 M i
Immaculée - Concep-		Jasmin, r.	31 E h
tion, collège de l'	40 G j	Jasmin, sta.	31 E h
Immaculée - Concep-		Javel, port de	32 F h
tion, église de l'	37 Q i	Javel, quai de	32 F h
Imprimerie-Nationale . .	35 M g	Javel, quai de	40 E i
Imprimerie - Nationale,		Javel, r. de	32 F i
Grenelle	32 F i	Javel, sta.	32 F i
Industrie, r. de l'	23 D b	Javel, station de	39 E j
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Ingres, av.	31 E g	de	40 G i
Inkermann, bd.	24 E c	Jean - Baptiste -	
Inkermann, rond		Dumas, r.	24 G c
point d'	24 E c		

Jean-Baptiste-Potin, r.	40 F l	Junot, av.	26 K c
Jean - Baptiste - Say, école	31 E h	Jussieu, pl.	35 M i
Jean-François-Le- pine, r.	27 M c	Jussieu, r.	35 M i
Jean-Goujon, r.	33 H f	Justice, ministère de	34 J e
Jean - Jacques - Rous- seau, r.	34 L f	Justice, palais de	34 L g
Jean - Jacques - Rous- seau, r.	39 E k	Keller, r.	36 Og
Jean - Jacques - Rous- seau, r. Ivry	44 P l	Kellermann, bd.	43 M l
Jean - Jacques - Rous- seau, r., Suresnes	30 A f	Keppler, r.	33 G e
Jean-Jaurès	23 C c	Kléber, av.	32 G e
Jean-Jaurès, av.	28 O c	Kléber, r.	24 F b
Jean-Jaurès, r.	24 G b	Kléber, sta.	32 G e
Jean-Jaurès, r.	37 R f	Labat, r.	27 L c
Jean-Leclair, r.	26 J b	La Baume, r. de	25 I e
Jeanne, r.	41 I j	La Boétie, r. de	33 I e
Jeanne-d'Arc, r.	50 F j	Laborde, r. de	25 J d
Jeanne-d'Arc, r.	43 M j	Laborde, square, de	25 J d
Jeanne-d'Arc, r., Saint- Mandé	45 S j	La Bourdonnais, av. de	33 H g
Jean-Nicot, r.	33 H g	La Bourdonnais, porte de	33 H f
Jemappes, quai de	35 N e	Labrouste, r.	41 I j
Jenner, r.	43 M j	La Bruyère, r.	26 K d
Jessaint r. de	27 M c	Lacépède, r.	43 L i
Jeu de Paume	34 J f	La Condamine, r.	26 J c
Jeunes - Aveugles, in- stitution des	33 I h	Lacroix, r.	26 J b
Jeunes-Détenu's, prison	36 P g	Lacs à Passy route des	31 D g
Jeunes - Ouvrières or- phelinat des	36 P h	Lac-Supérieur, chemin de ceinture du	31 D g
Jeuneurs, r. des	34 L e	Lacué, r.	35 N h
Joinville, r. de	28 O b	Laënnec, hôpital	33 J h
Jonquière, r. de la	25 J b	La Fayette, pl.	27 L d
Jonquoy, r.	41 I k	La Fayette, r. de	27 N d
Joubert, r.	26 J e	Laffitte, r.	26 K e
Jouffroy, r.	25 H c	La Fontaine, r.	31 E h
Jourdan, bd.	42 K l	Lagny, r. de	37 R h
Juge, t.	32 G h	Lakanal, r.	40 G i
Juillet, colonne de	35 N h	Lallier, r.	26 K d
Jules-César, r.	35 N h	Lamarck, r.	26 J b
Jules-Coutant, r.	44 O l	Lamarck, sta.	26 K c
Jules-Ferry, bd.	35 N f	Lamartine, r. de	26 L d
Jules-Ferry, r.	37 R g	Lamblardie, r.	45 Q i
Jules-Gevelot, r.	39 C l	Lambrechts, r.	23 D a
Julie, r.	41 I k	La Motte-Picquet, av. de	33 H g
Julien-Lairoix, r.	36 O e	Lancry, r. de	35 M e
Juliette-Dodu, r.	27 N e	Lancry, sta.	35 M e
Jullien, r.	40 G k	Landon, château	27 M d
		Lannes, bd.	24 F d
		Lantiez, r.	26 J b
		Laos, r. du	33 H h
		La Pérouse, r.	32 G e

Lappe, r. de . . .	36 N h	Lilas, petite r. des . . .	29 Q d
La Quintinie, r. . .	41 H j	Lilas, sta. . .	29 Q d
Lariboisière, hôpital . . .	27 M c	Lille, r. de . . .	34 K g
La Rochefoucauld . . .	26 K d	Lille, route de . . .	28 P a
La Rochefoucauld, hospice de . . .	42 K k	Lincoln r. . .	33 H e
La Tour-Manbourg, bd. de . . .	33 I g	Linné, r. . .	43 M i
Latour-Manbourg, sta. . .	33 H g	Linvois, r. . .	32 F h
La Trémoille, r. de . . .	33 H f	Lions, r. des . . .	35 M h
Langier, r. . .	24 G d	Lisbonne, r. de . . .	25 I d
Laumière, av. . .	28 O c	Lobau, r. de . . .	35 M g
Lauriston, r. . .	32 G e	Loire, quai de la . . .	28 O c
Lauzin, r. . .	28 O d	Londres, r. de . . .	26 J d
Lazare, prison . . .	27 M e	Longchamp, allée de . . .	31 D e
Lazaristes, les . . .	34 J h	Longchamp, av. de . . .	30 B h
Le blanc, r. . .	40 F j	Longchamp, av. de . . .	30 A g
Le Brun, r. . .	43 M j	Longchamp, carrefour de . . .	30 B f
Lecourbe, r. . .	41 H i	Longchamp, hippo-drome de . . .	30 B g
Ledru-Rollin, av. . .	36 N h	Longchamp, propriété de . . .	30 B f
Ledru-Rollin, r. . .	41 I l	Longchamp, r. de . . .	32 F f
Lefebvre, bd. . .	41 H k	Longchamp, r. de, Neuilly . . .	23 D c
Legendre, r. . .	25 J c	Longchamp, road point de . . .	32 F f
Légion-d'Honneur . . .	34 J g	Loos, r. de . . .	28 N e
Lekain, r. . .	32 F g	Lord Byron, r. . .	25 H e
Le Marois, r. . .	39 D j	Lorette, sta. . .	26 K d
Lemercier, r. . .	25 I c	Lorraine, bd. de . . .	25 J a
Lemière, cité . . .	29 Q d	Lorraine, r. de . . .	28 O c
Léonard-de-Vinci, r. . .	32 F e	Lorraine, r. de, Courbevoie . . .	23 C b
Léon-Giraud, r. . .	28 O c	Lorraine, r. de, Levallois-Perret . . .	24 G b
Léopold, r. . .	44 O j	Louis-Blanc, r. . .	27 N d
Le Peletier, r. et sta. . .	26 K e	Louis-Blanc, r., Courbevoie . . .	23 C b
Lepic, r. . .	26 K c	Louis-Blanc, r., Levallois-Perret . . .	24 G b
Leprince, hospice . . .	33 H g	Louis-Blanc, sta. . .	27 N d
Leroux, r. . .	32 G e	Louis-Braile, r. . .	45 Q i
Lesseps, r. de . . .	24 F b	Louis-le-Grand, lycée . . .	34 L h
Le Sueur, r. . .	24 G e	Louis-le-Grand, r. . .	34 K e
Letellier, r. . .	32 G h	Louis-Philippe, pont . . .	35 M h
Letort, r. . .	26 L b	Louis XIV., monument . . .	34 K f
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Levert, r. . .	28 P e	Lourmel, pl. de . . .	40 G i
Lévis, r. de. . .	25 I d	Lourmel, r. . .	40 F i
Lhomond, r. . .	43 L i	Louvre, hôtel du . . .	34 K f
Lhuillier, r. . .	41 G j	Louvre, palais du . . .	34 K g
Liancourt, r. . .	42 J j	Louvre, pl. du . . .	34 K g
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Liberté, r. de la . . .	22 A d		
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Liège, r. et sta. de . . .	26 J d		
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Lilas, r. des . . .	29 S e		

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Louvre, r. du	34 K g	Mairie du XVI ^e ar.	32 E f
Louvre, sta. du	34 K f	Mairie du XVII ^e ar.	25 J c
Lowendal, av. de	33 H h	Mairie du XVIII ^e ar.	26 L b
Lubeck, r. de	32 G f	Mairie du XIX ^e ar.	28 O d
Luxembourg, gare du	34 K i	Mairie du XX ^e ar.	37 Q f
Luxembourg, jardin du	34 K h	Mairie de Charenton	45 R l
Luxembourg, palais du	34 K h	Mairie d'Issy	40 E l
Lycée, bd. du	40 F l	Mairie du Pré-Saint-	
Lyon, gare de	44 O i	Gervais	29 Q d
Lyon, r. de	36 N h	Mairie de Ménilmon-	
		tant	37 R e
Mabillon, sta.	34 K h	Mairie de Neuilly	23 E c
Macdonald, bd.	28 P b	Mairie de Sablonville	24 F d
Macmahon, av.	24 G d	Mairie de Saint-	
Mâcon, r. de	44 O j	Mandé	45 S i
Madame, r.	34 K h	Mairie de Vanves	40 G l
Madeleine, bd. de la	34 J e	Mairie, pl. de la	45 S i
Madeleine, église de la	34 J e	Mairie r. de la	40 G l
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Madeleine, sta.	34 J e	Maison-Blanche, sta.	43 M l
Madeline, marché de la	34 J e	Maistre, r. de	26 K b
Mademoiselle, r. de	41 H i	Malakoff	41 H l
Madrid	23 C d	Malakoff, av.	24 F e
Madrid, av. de	23 D d	Malaquais, quai	34 K g
Madrid, château de	23 D e	Malar, r.	33 H g
Madrid, porte de	23 D e	Malesherbes	25 H c
Madrid, r. de	25 J d	Malesherbes, bd.	25 I e
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Magdebourg, r.	32 G f	Malesherbes, sta.	25 H d
Magenta, bd. de	27 M e	Malte, r. de	35 N f
Mail, r. du	34 L f	Manin, r.	28 O d
Maillot, bd	23 E d	Manœuvres-et-d'Avia-	
Maillot, sta.	24 F d	tion, Champ de	39 E k
Maine, av. du	42 J i	Mans, r. du	22 B b
Maine, pl. du	42 J i	Marat, bd.	31 D i
Maine, sta.	42 J i	Marbeau, r.	24 F e
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Mairie du II ^e ar.	34 K f	Marcadet, r.	26 K b
Mairie du III ^e ar.	35 M f	Marcadet, sta.	27 L b
Mairie du IV ^e ar.	35 M g	Marcadet-Batagny, sta.	26 J b
Mairie du V ^e ar.	34 L i	Marceau, av.	33 H f
Mairie du VI ^e ar.	34 K h	Marceau, r.	44 O l
Mairie du VII ^e ar.	33 J g	Marché, pl. du	42 J k
Mairie du VIII ^e ar.	33 J e	Marché r. du	24 F c
Mairie du IX ^e ar.	34 K e	Marché, r. du. Leval-	
Mairie du X ^e ar.	35 M e	lois	24 G b
Mairie du XI ^e ar.	36 O g	Marché-Neuf, quai du	35 L g
Mairie du XII ^e ar.	44 P i	Marc-Séguin, r.	27 M b
Mairie du XIII ^e ar.	43 M j	Mare, r. de la	28 P e
Mairie du XIV ^e ar.	42 J j	Maréchal-Foch, bd. de	34 J h

Maréchal-Joffre, bd.	42 J i	Messageries, r. des	27 L d
Maréchal-Pétain, bd. de . . .	34 J g	Messine, av. de	25 I d
Marianne-Colombier r.	37 R e	Messine, square de	25 I d
Marie, pont	35 M h	Metz, r. de	23 C b
Marignan, r.	33 H e	Metz. r. de	35 M e
Marigny, r. de	33 I e	Meudon, r. de	38 B k
Marigny, théâtre	33 I e	Meuniers, r. des	45 P j
Marine, dépôt de la	34 J g	Meynadier, r.	28 O c
Marine, ministère de la	34 J f	Michal, r.	43 L k
Marjolin, r.	24 G a	Michel-Ange, r.	31 D i
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Maroc, r. du	27 N c	Michelet, quai	24 E a
Marronniers, allée des	43 M i	Michelet, r.	42 K i
Marronniers, r. des	32 F g	Michel-le-Comte, r.	35 M f
Martel, r.	27 M e	Midi, r. du	24 F d
Marthe, r.	25 I a	Milan, r. de	26 J d
Martin-Nadand, sta.	37 P f	Milly, r.	25 H b
Martinval, r.	24 F b	Milton, r. de	26 K d
Martyrs, r. des	26 K c	Minéralogie, galerie de	43 M i
Masséna, bd.	44 N l	Mines, écoles des	34 K i
Maternité hospice de la	42 K j	Miollis, r.	33 H i
Mathis, r.	28 O b	Mirabeau, pont	32 E h
Mathurin-Moreau, au	28 N d	Mirabeau, r.	31 E i
Mathurin-Regnier	41 H i	Mirabeau, sta.	32 E i
Mathurins, r. des	26 J e	Miromesnil, r. et sta. de	25 I e
Matignon, av. de	33 I e	Mission - Marchand, bd.	
Matignon, r. de	33 I e	de la	22 B a
Maubert, pl.	35 L h	Missions-Etrangères	34 J h
Maubeuge, r. de	27 L d	Moines, r. des	25 J b
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Mazarine, r.	34 K g	Molière, r., Ivry	44 P l
Mazas, pl.	35 N i	Molitor, r.	31 D i
Meaux, r. de	28 O c	Monceau, parc de	25 H d
Méchain, r.	42 K j	Monceau, r. de	25 I d
Médecine, école de	34 K h	Monceau, sta.	25 H d
Médicis, r. de	34 K h	Moncey, r.	26 J d
Mégisserie, quai de la	34 L g	Monge, r.	35 L i
Méhul, r.	29 R c	Mongenot, r.	45 R i
Mélanie, av.	38 A l	Monnaies, hôtel des	34 K g
Ménages, hospice des	40 F k	Monsieur-le-Prince	34 K h
Ménilmontant, bd. de	36 P f	Montaigne, av.	33 H f
Ménilmontant, et sta.		Montaigne, lycée	42 K i
de	36 P e	Montaigne, r. de	33 I e
Ménilmontant, pass-		Montcalm, r.	26 K b
age de	36 O f	Mont-Cenis, r. du	26 L b
Ménilmontant, porte		Montebello, quai de	35 L h
de	37 R e	Montempoivre, poterne	
Ménilmontant, r.	36 P f	de	45 R i
Ménilmontant, sta.	36 O f	Montempoivre, r. de	45 Q i
Merccœur, r.	36 O g	Montenotte, r.	24 G d
Meslay, r.	35 M f	Montgallet, r.	44 P i
Mesnil, r.	32 F f	Montholon, r. de	27 L d

Montholon, square	27 L d	Mousset-Robert, r.	45 Q i
Mont-Louis, r.	36 P g	Mouton-Duvernet, sta.	42 J k
Montmarte	26 K c	Mouzaïa, r. de	28 P d
Montmarte, bd.	34 K e	Mozart, r.	31 E h
Montmartre, cimetière	26 J c	Muette, chemin de la	32 E g
Montmartre, r.	34 L f	Muette, la.	32 E g
Montmartre, r., Saint-Ouen	26 K a	Muette, porte de la	31 E f
Montmorency, bd.	31 D h	Muette, sta.	32 E g
Montmorency, r. de	35 M f	Murat, bd.	39 D j
Montmorency, villa	31 D h	Murillo, r.	25 H d
Montorgueil, r.	35 L f	Murillo, r. Vanves	40 G k
Montparnasse, bd. du	42 J i	Musée-Social	34 J g
Montparnasse, cimetière du	42 J j	Musique, Conservatoire de	27 L e
Montparnasse, gare du	42 J i	Mussard, r.	25 H b
Montparnasse, r. du	42 J i	Myrha, r.	27 M c
Montparnasse, sta.	42 J i	Nansouty, r.	42 K l
Montreuil, porte de	37 R h	Nanterre, r. de	22 A e
Montreuil, r. de	37 P h	Nantes, r. de	28 O b
Montrouge	41 I l	Naples, r. de	25 I d
Montrouge, av. de	42 J l	Napoléon, caserne	35 M g
Montrouge, cimetière de	41 I l	Napoléon, tombeau de	33 I g
Montrouge, porte de	41 J l	Nation, pl. de la	37 P h
Montrouge, sta. de	42 J k	Nation, sta.	37 P h
Montsouris, av. de	42 K k	National, bd.	25 H a
Montsouris, parc de	42 K l	Nationale, pl.	38 B k
Monttesay, r. de	33 H g	Nationale, r.	43 N k
Mont-Thabor, r. du	34 J f	Nationale, r., Ivry	45 Q l
Mont-Valérien, route du	22 A c	Nationale, r., Boulogne	38 B l
Morand, r.	36 O e	Nationale, sta.	43 M j
Morard, r.	41 J k	Nativité, église de la	44 P j
Moreau, r.	36 N h	Navarin, r. de	26 K d
Moret, r.	36 O f	Navier, r.	26 J b
Morque, la	35 M h	Neckar, hôpital	33 I i
Morillons, r. des	41 H k	Neuf, pont	34 L g
Morland, bd.	35 N h	Neuilly	23 D c
Mortier, bd.	29 R e	Neuilly, av. de	23 D c
Moscou, r. de	26 J d	Neuilly, pont de	23 C c
Moselle, r. de la	28 O c	Neuilly, porte de	24 F d
Motte-Picquet, sta.	33 H h	Neuilly, r. de	36 P i
Mouffetard, r.	43 L i	Neuilly, r. de, Suresnes	22 A d
Moulin-de-Longchamp	30 B f	Neuilly, route de	23 D d
Moulin-des-Prés, r. du	43 M k	Ney, bd.	26 K a
Moulineaux, av.	39 D j	Nicolai, gare de	44 P j
Moulineaux, route des	39 D l	Nicolai, r.	44 P j
Moulineaux, sta.	39 C l	Nicolas-Houel, r.	43 M i
Moulinet, r. du	43 M k	Nicole, r.	42 K i
Moulin-Rouge	26 K c	Nicolo, r.	32 F g
Moulin-Vert, r. du	42 J k	Niel, av.	24 G c
		Nitot, r.	32 G f
		Noisy, r. de	29 R d

Nollet, r.	25 J c	Octave-Gréard, av.	32 G g
Nord, cimetiére du	26 J c	Odéon, sta.	34 K h
Nord, gare du	27 M d	Odéon, théâtre de l'	34 K h
Normandie, r. de	22 B a	Offémont, r. d'	25 H d
Notre-Dame, cathédrale de	35 L h	Oise, quai de l'	28 O b
Notre-Dame, pont	35 L g	Olivier-de-Serres, r.	40 G j
Notre-Dame-d'Auteuil, église de	31 E h	Olympia	34 J e
Notre-Dame-de-Bon-Secours, église de	41 I k	Opéra av. de l'	34 K f
Notre-Dame-de-Clignancourt (église)	27 L b	Opéra, l'	34 K e
Notre-Dame-de-Grace, église de	32 F G	Opéra, pl. de l'	34 K e
Notre-Dame-de-la-Croix, église de	36 P e	Opéra, sta.	34 K e
Notre-Dame-de-la-Gare, église de	43 N k	Opéra-Comique, l'	34 K e
Notre-Dame-de-Lorette, église de	26 K d	Oran, r. d'	27 M c
Notre-Dame-de-Lorette, r.	26 K d	Orangerie	34 J f
Notre-Dame-de-Lourdes, église de	37 Q e	Oratoire, temple de l'	34 K f
Notre-Dame-de-Nazareth, r.	35 M f	Ordener, r.	26 K b
Notre-Dame-des-Champs, église de	42 J i	Orfèvres, quai des	34 L g
Notre-Dame-des-Champs, r. et sta.	42 K i	Orfila, r.	37 Q f
Notre-Dame-de-Sion, église de	42 K i	Orillon, r. de l'	36 O e
Notre-Dame-des-Victoires, r.	34 L e	Orléans, av d'	42 J k
Nouveau-Bercy, r. du	45 Q l	Orléans, porte d'	42 J l
Nouveau-Cirque	34 J f	Orléans, quai d'	35 M h
Nouvelle-Californie	41 H l	Orléans, r. d'	24 E d
Nuits, r. de	44 O j	Orléans, route	42 J l
Oberkampf, r.	36 O f	Orléans, sta. d'	44 O k
Oberkampf, sta.	35 N f	Ornano, bd.	27 L a
Obligado, sta.	24 G e	Orne, r. de l'	41 I j
Observatoire, av. de l'	42 K j	Orsay, av. d'	33 H f
Observatoire, carrefour de l'	42 K i	Orsay, quai d'	33 H f
Observatoire, l'	42 K j	Orsel, r. d'	26 L c
Observatoire, montsouris	42 K l	Orteaux, r. des	37 Q g
Océanographique, institut	42 L i	Oudinot, r.	33 I h
Octave-Feuillet, r.	32 E f	Oudry, r.	43 M j
		Ouest, r. de l'	24 F d
		Ouest, r. de l'	41 I j
		Ourcq, canal de l'	28 P b
		Ourcq, r. de l'	28 O b
		Page's, r.	30 A e
		Paix, r. de la	34 K e
		Pajol, r.	27 M c
		Palais, bd. du	35 L g
		Palais-Bourbon, pl. du	33 I g
		Palais-Royal	34 K f
		Palais-Royal, pl. du	34 K f
		Palais-Royal, sta.	34 K f
		Palais-Royal, théâtre du	34 K f
		Panoyaux, r. des	36 P f
		Panthéon, le	35 L i
		Panthéon, pl. du	35 L i
		Pantin	29 Q b

Pantin, porte de	28 P c	Paul-Bert, r.	43 N 1
Pantin, r. de	29 R c	Paul-Déroulède, av.	34 K f
Pantin sta.	29 Q a	Pauquet, r.	33 G e
Papillon, r.	27 L d	Pavée, r.	35 M g
Paradis, r. de	27 M e	Pavillons, r. des	45 Q k
Parc, r. du	37 R f	Payenne, r.	35 M g
Parc, r. du, Boulogne	39 D i	Péclét, r.	41 H i
Parc, r. du, Meudon	39 E l	Pelleport, r. et sta.	29 Q e
Parc-de-Montsouris, sta. du	42 L l	Penthièvre, r. de	25 I e
Parent-de-Rosan, r.	39 D i	Panthièvre, r. de, Put-eaux	22 B d
Paris, av. de	41 H k	Pépinière, r. de la	25 J e
Paris, r. de, Bagnolet	37 R f	Percier, av.	25 I e
Paris, r. de, Boulogne	38 B i	Pereire, bd.	24 G c
Paris, r. de, Charenton	45 Q k	Pereire, pl.	25 H c
Paris, r. de, Charenton	45 S l	Père-Lachaise, cime-tière du	36 P g
Paris, r. de, Clichy	25 H a	Père-Lachaise, sta.	36 P f
Paris, r. de, Ivry	44 O l	Pergolèse, r.	24 F e
Paris, r. de, Les Lilas	29 S d	Pérignon, r.	33 H h
Paris, r. de, Pantin	29 R b	Pernety, r.	41 I j
Paris, r. de, Puteaux	22 B d	Perrier, r.	24 G c
Paris, r. de, Vanves	40 G l	Perronet, av.	22 B b
Paris - à - Saint - Cloude, route de	31 C h	Perronet, r.	23 E c
Parmentier, av.	36 O f	Petit, r.	28 P c
Parmentier, pl.	24 F d	Petit-Château, r. du	45 Q k
Parmentier, r.	24 F c	Petites-Ecuries, r. des	27 L e
Parmentier, r., Puteaux	22 B d	Petites-Sœurs-des-Pauvres	33 I h
Parmentier, sta.	36 N f	Petit-Montrouge	42 J k
Partants, r. des	36 P f	Petit-Muse, r. du	35 N h
Parvis-Notre-Dame, pl. du	35 L h	Petit-Pont	35 L h
Pascal, r.	43 L j	Petits-Carreaux, r. des	35 L f
Pas-de-la-Mule, r. du	35 N g	Petits-Champs, r. des	34 K f
Passy	32 F g	Petits-Hôtels, r. des	27 M d
Passy, cimetière de	32 F f	Petits-Ponts, route des	29 Q b
Passy, pl. de	32 E g	Pétrelle, r.	27 L d
Passy, pont de	32 G g	Pétrograd, r. de	26 J d
Passy, porte de	31 E g	Peupliers, r. des, Auteuil	31 D h
Passy, quai de	32 F g	Peupliers, r. des, Boulogne	39 D j
Passy, r. de	32 F g	Peupliers, r. des, Le Bel-Air	43 M l
Passy, sta.	32 E g	Pharmacie, école de	42 K i
Passy, sta.	32 F g	Philippe-Auguste, av. de	36 P h
Pasteur, av.	40 G k	Philippe-Auguste, sta.	36 P g
Pasteur, av., Les Lilas	29 S d	Philippe-de-Girard, r.	27 M c
Pasteur, bd.	41 I i	Piat, r.	36 O e
Pasteur, institut	41 I i	Piccini, r.	24 F e
Pasteur, r.	30 A f	Picot, r.	32 F e
Pasteur, sta.	41 I i		
Pastourelle, r.	35 M f		
Patay, r. de	44 N k		
Patinage, lac pour le	23 D e		

Picpus, bd. de	45 Q i	Pommard, r.	44 O j
Picpus, cimetière de	45 Q i	Pommiers, r. des	29 R c
Picpus, porte de	45 Q j	Pompe, r. de la	32 F e
Picpus, r. de	45 Q j	Pompe, sta.	32 F f
Pierre-Charron, r.	33 H e	Pompes-Funèbres	27 N b
Pierre-I ^{er} -de-Serbie, r.	33 H f	Pompes-Funèbres	30 B e
Pierre-Larousse, av.	41 H l	Pompiers	43 L j
Pierre-Larousse, r.	41 I k	Poncellet, r.	25 G d
Pierre-Leroux, r.	33 I h	Pondichéry, r. de	33 G h
Pierre-Levéé, r.	36 N f	Poniatowski, bd.	45 Q j
Pierre-Picard, r.	27 L c	Pont, île du	23 D c
Pigalle, pl.	26 K d	Pont-de-Flandre, sta.	
Pigalle, r. et sta.	26 K d	du	28 O b
Pigeons, Tir-aux-	38 B l	Ponthieu, r. de	33 H e
Pincevins, r. des	22 B c	Pontoise, r. de	35 L h
Pinet, pl.	43 M j	Pont-National	44 P k
Pinel, r.	43 M j	Pont-Neuf, r. du	34 L g
Pitié, hôpital de la	43 M i	Pont-Saint-Cloud, sta.	
Pixérécourt, r.	37 P e	du	38 A i
Place-Clichy, sta.	26 J c	Pont-Vert, r. du	37 R g
Place-des-Fêtes, sta.	28 P d	Popincourt, r.	36 O g
Place-Jules-Joffrin, sta.	26 L b	Portalès, av.	25 I d
Place-Vaugirard, sta.	41 H j	Port-aux-Lions, r. du	45 Q l
Plaine, porte de la	40 G k	Porte-de-Clichy, sta.	25 I b
Plaine, r. de la	37 Q h	Porte-de-la-Chapelle,	
Plaine, r. de la	38 B j	sta.	27 M a
Plaine, route de la	45 R k	Porte-de-la-Villette,	
Plaisance	41 I j	sta.	28 P a
Plaisance, porte de	41 G k	Porte-des-Sablons, r.	
Planchat, r.	37 Q h	de la	24 E d
Plantes, r. des	42 J k	Porte-de-Versailles, sta.	40 G j
Plateau, r. du	38 O d	Porte-d'Orléans, sta.	42 J l
Plateau, r. du, Vanves	40 G k	Porte-Jaune, Chemin	
Poccard, r.	24 G b	de la	37 R f
Point-du-Jour, porte du	39 D j	Porte-Maillot, sta.	24 F d
Point-du-Jour, Quai		Porte-Marcadet, sta. du	27 M b
du	39 D j	Porte - Saint - Martin,	
Point-du-Jour, r. du	39 D j	théâtre de la	35 M e
Point-du-Jour, sta. du	39 E i	Port-Royal, bd. de	43 L j
Poissonnière, bd.	34 L e	Port-Royal, sta de	42 K i
Poissonnière, r.	35 L e	Postes, administra-	
Poissonnière, sta.	27 L d	tion des	34 L f
Poissonniers, r. des	27 L b	Poteau, r. du	26 K b
Poissonniers, r. des		Pouchet, r.	25 J b
Neuilly	23 D c	Poulet, r.	27 L c
Poissonniers, sta.	27 L b	Poussin, r.	31 D h
Poissy, r. de	35 L h	Prairies, r. des	37 Q f
Police, Préfecture de	35 L g	Pratique, école	34 K h
Poliveau, r.	43 M i	Pré-Catelan	31 C f
Polo, jeu de	30 B f	Pré-Saint-Gervais, le	29 Q c
Polonceau, r.	27 L c	Pré - Saint - Gervais,	
Pomereu, r. de	32 F e	Porte du	29 Q d

Pré-Saint-Gervais, r.		Ramey, r.	27 L c
du	29 Q d	Ramponeau, r.	36 O e
Pré-Saint-Gervais, sta.	29 Q d	Ranelagh, av. du	31 E g
Presbourg, r. de	24 G e	Ranelagh, r. du	31 E g
Président, hôtel du	33 I f	Ranelagh, sta.	31 E g
Président-Carnot, quai		Rapée, gare supérieure	
du	30 A g	de la	44 P k
Président-Kruger, r.		Rapée quai de la	44 N i
du	23 D a	Rapée-Bercy, sta.	44 P k
Président-Mithouard,		Raphael, av.	31 E g
pl du	33 I h	Raphael, r.	40 G k
Président-Wilson, av.		Rapp, av.	33 H g
du	32 G f	Raspail, r.	24 G a
Président-Wilson, av.		Raspail, sta.	42 K i
du, Les Lilas	29 R d	Rataud, r.	43 L i
Président-Wilson, r. du	24 G b	Ratrait, r. du	22 A d
Prévoyance, r. de la	28 P c	Raynouard, r.	32 F g
Prince-Eugène, r. du	38 B k	Réaumur, r.	35 L f
Prison-Militaire	34 J h	Réaumur - Sébastopol,	
Procession, r. de la	41 H j	sta.	35 L f
Prony, r. de	25 H d	Rébeval, r.	28 O e
Provence, r. de	26 K e	Récollets, r. des.	27 M e
Prudhon, av.	31 E g	Regnault, r.	44 N l
Puteaux	22 B d	Reguard, r. du	34 J h
Puteaux, île de	22 C d	Reille, av.	42 K l
Puteaux, pont de	22 C d	Reine, av. de la	38 B i
Puteaux, sta. de	22 A c	Reine, rond point de la	38 A i
Pyramide, r. de la	38 B j	Reine-Marguerite, allée	
Pyramides, r. du	34 K f	de la	31 C e
Pyramides, sta.	34 K f	Réjane, théâtre	26 J d
Pyrénées, r. des	28 P e	Rembrandt, r.	25 H d
		Rémusat, r. de	32 E h
Quai-de-la-Gare, sta.	44 N j	Renaissance, théâtre	
Quai-de-la-Rapée, sta.	35 N h	de la	35 M e
Quai-de-Seine	23 D b	Renard, r. du	35 L g
Quai-national	22 C d	Renaudes, r. des	25 H d
Quatre-Septembre, quai		Rendez-vous, r. du	37 Q i
du	30 A h	Rennequin, r.	25 G d
Quatre-Septembre, r.		Rennes, sta.	34 J h
du	41 H k	Rentiers, r. des	43 N k
Quatre-Septembre, r.		République, av. de la	36 O f
et sta. du	34 K e	République, av. de la	37 R f
Quentin-Bouchart, r.	33 H e	Republique, pl. de la	35 N f
Quincampoix, r.	35 L f	République, pl. de la	37 S e
Quinze-Vingts, hos-		République, pl. de la,	
pice des.	36 N h	Levallois-Perret	24 G b
		République, r. de la	37 S h
Racine, r.	34 K h	République, r. de la	39 D k
Racing Club de France	31 D f	République, r. de la,	
Raffet, r.	31 E h	Puteaux	22 B c
Rambouillet, r. de	44 O i	République, r. de la,	
Rambuteau, r. de	35 L f	Saint-Mandé	45 S j

République, r. de la,				Rouelle, r.	32	G h
Suresnes	30	A f		Rouen, r. de	28	O c
République, sta.	35	N f		Rouget-de-l' Isle, r.	25	I a
République, statue de la	35	M f		Roule, av. du	23	E c
Retrait, r. du	37	P f		Roussel, r.	25	H d
Reuilly, bd. de	44	P j		Rousselet, r.	33	I h
Reuilly, porte de	45	Q j		Roussin, r.	41	H i
Reuilly, route de	45	Q k		Royal, pont	34	J g
Reuilly, sta.	36	P h		Royale, r.	34	J f
Reuilly, sta.	44	P i		Rubens, r.	43	M j
Réunion, pl. de la	37	Q g		Rue-du-Bac, sta.	34	J g
Réunion r. de la	37	Q g		Ruel, r. de	30	A e
Réunion, villa de la	39	E i		Rue - Michel - Ange -		
Révolte, route de la	24	G c		Rue-d'Auteuil, sta.	31	E h
Rhin, r. du	28	O c		Rue - Michel - Ange -		
Ribéra, r.	31	E h		Rue-Molitor, sta.	31	D i
Richard-Lenoir, bd.	36	N g		Ruisseau, r. du	26	K b
Richard-Lenoir, r.	36	O g		Russe, église	25	H d
Richard-Lenoir, sta.	35	N g		Russie, ambassade de	34	J g
Richard-Wallace, bd.	22	B b				
Richelieu, r.	34	K e		Sablons, bd. des	24	E d
Richer, r.	26	L e		Sablons, porte des	24	E d
Rigoles, r. des	28	P e		Sablons, r. des	32	F f
Riquet, r. et sta.	27	N c		Sablonville	24	E d
Rivay, r.	24	G b		Sablonville, porte de	24	F d
Rivoli, r. de	34	L g		Sablonville, r. de	24	F d
Rochechouart, bd. de	27	L c		Sacré - Cœur, ancien		
Rochechouart, r. de	27	L d		couvant du	33	I g
Rocher, r. du	25	J d		Sacré-Cœur, église du	26	L c
Rocroy, r. de	27	L d		Sacrot, r.	45	R i
Rodier, r.	26	L d		Sadi-Carnot, r., Put-		
Roi-de-Sicile, r. du	35	M g		eaux	22	B c
Rollin, Collège	26	L d		Sadi-Carnot, r., Vanves	40	G l
Rollin, r.	43	L i		Said, villa	24	F e
Romainville, fort de	29	S c		Saigon, r. de	24	G e
Romainville, r. de	29	Q d		Saint-Amand, r.	41	H j
Romanée, r. de	44	O j		Saint - Ambroise, église		
Rome, r. de	26	J e		de	36	O g
Rome, sta.	25	I d		Saint-Ambroise, r.	36	O f
Rond-Point, sta.	33	H e		Saint - André - des -		
Roquépine, r.	25	I e		Arts, r.	34	K h
Roquette, r. de la	36	O g		Saint-Ange, passage	26	J b
Rosenwald, r.	41	H j		Saint - Antoine, hôpi-		
Roses, r. des	27	M b		tal	36	O h
Rosiers r. des	35	M g		Saint-Antoine, r.	35	N h
Rosiers, r. des, Put-				Saint - Augustin, église		
eaux	22	A c		de	25	I d
Rothschild, institut	28	O d		Saint-Augustin, r.	34	K e
Rothschild, orphelinat	45	Q i		Saint-Augustin, sta.	26	J e
Rothschild, propriété	30	A h		Saint - Bernard, église		
Rottembourg, r.	45	Q j		de	27	M c
Roubaix, pl. de	27	M d		Saint-Bernard, quai	35	M i

Saint-Bernard, r.	. 36 O h	Saint-Fargeau, sta.	. 37 Q e
Saint-Blaise, r.	. 37 R g	Saint-Ferdinand, chap.	. 24 F d
Saint-Charles, pl.	. 32 G h	Saint-Ferdinand, église	. 24 G d
Saint-Charles, r.	. 32 G h	Saint-Ferdinand, pl.	. 24 G d
Saint-Charles, r.	. 40 F i	Saint-Ferdinand, r.	. 24 G d
Saint-Claude, r.	. 35 N g	Saint - François	-
Saint-Cloud, av. de	. 31 C g	Xavier, église de	. 33 I h
Saint-Cloud, pare de	. 38 A k	Saint - François	-
Saint-Cloud, pont de	. 38 A i	Xavier, sta.	. 33 I h
Saint-Cloud, porte de	. 39 D j	Saint - Georges, église	
Saint-Cloud, r. de	. 38 C k	de	. 28 O d
Saint-Cloud, sta.	. 35 D j	Saint-Georges, sta.	. 26 K d
Saint-Denis, bd.	. 35 M e	Saint-Germain, av. de	. 22 B c
Saint-Denis, bd., Cour-		Saint-Germain, bd. de	. 35 L h
bevoie	. 23 E a	Saint - Germain, église	
Saint-Denis, canal	. 28 O b	de	. 34 K g
Saint-Denis, église de	. 27 M b	Saint-Germain, église de	. 37 Q g
Saint-Denis, église de	. 35 N g	Saint-Germain, île de	. 39 C l
Saint-Denis, porte	. 35 M e	Saint-Germain, marché	. 34 K h
Saint-Denis, r.	. 35 L f	Saint-Germain, r.	. 23 C c
Saint-Denis, sta.	. 35 M e	Saint - Germain - des -	
Saint-Didier, r.	. 32 G f	Prés, sta.	. 34 L g
Saint-Dominique, r.	. 33 H g	Saint-Gervais, église de	. 35 M g
Sainte - Anne (Clinique		Saint-Gervais, pl.	. 35 M g
des Aliénés)	. 42 K k	Saint-Gilles, r.	. 35 N g
Sainte-Anne, r.	. 34 K e	Saint-Guillaume, r.	. 34 J g
Sainte - Clotilde, église		Saint - Hippolyte, église	
de	. 33 J g	de	. 36 P f
Sainte - Croix - de - la -		Saint-Honoré, église de	. 32 F e
Bretonnerie, r.	. 35 M g	Saint-Honoré, marché	. 34 K f
Sainte-Eugénie, église		Saint-Honoré, r.	. 34 L f
de	. 27 L e	Saint-James, mare de	. 23 D d
Sainte-Foy, av.	. 23 E c	Saint-Jacques, pl.	. 42 K j
Sainte - Geneviève,		Saint-Jacques, bd.	. 42 K j
église de	. 26 K b	Saint-Jacques, église de	. 42 K i
Saint-Elizabeth, église		Saint-Jacques, hôpital	. 41 I i
de	. 35 M f	Saint-Jacques, r.	. 42 K i
Saint-Eloi, église de	. 36 P i	Saint-Jacques, r. (Ve	
Sainte - Marguerite,		arrond.)	. 35 L h
église de	. 36 O h	Saint-Jacques, sta.	. 42 K j
Sainte-Marie, av.	. 45 R j	Saint-James, r.	. 23 D d
Sainte - Marie - de -		Saint - James, route de	
Batignolles, église de	. 25 I c	la porte	. 23 D d
Saint-Emilion, cour	. 44 P j	Saint - Jean - Baptiste,	
Saint-Emilion, r.	. 44 P k	église de	. 28 P d
Sainte- - Périne, insti-		Saint-Joseph, église de	. 36 N e
tution de	. 39 E i	Saint-Joseph, hôpital	. 41 I k
Saint-Étienne, église de	. 35 L h	Saint-Lambert, église	
Saint-Eustache, église	. 34 L f	de	. 41 G i
Saint - Fargeau, parc		Saint-Lambert, r.	. 40 G j
et lac	. 29 Q d	Saint-Lambert, église	
Saint-Fargeau, r.	. 37 Q e	de	. 27 M e

Saint-Lazare, gare . . .	26 J d	Saint - Paul - Saint -	
Saint-Lazare, r. . .	26 J d	Louis, église de . . .	35 M g
Saint-Louis, hôpital . .	27 N e	Saint - Philippe du	
Saint-Louis, île . . .	35 M h	Roule, église de . . .	25 I e
Saint-Louis, lycée . . .	34 K h	Saint-Philippe-du-	
Saint-Louis, pont . . .	35 M h	Roule, sta.	25 H e
Saint-Louis, r.	35 M h	Saint-Pierre, église de	23 E c
Saint - Louis - en -l'île,		Saint-Pierre, église de	33 G f
église de	35 M h	Saint-Pierre, église de	33 H g
Saint-Mandé	45 R j	Saint-Pierre, église de	26 K c
Saint-Mandé, av.	45 Q i	Saint-Pierre, église de	42 J k
Saint-Mandé, porte de	45 R i	Saint-Pierre, pl. . . .	26 L c
Saint-Mandé, r. de . . .	37 R h	Saint - Pierre - Amelot,	
Saint - Mandé, r. de,		passage	35 N f
Charenton	45 S l	Saint-Placide, r. . . .	34 J h
Saint-Mandé, sta. . . .	45 S i	Saint-Placide, sta. . .	34 J h
Saint-Mandé, sta. . . .	37 Q i	Saint-Quentin, r. de .	27 M d
Saint-Marc, r.	34 K e	Saint-Roch, église de .	34 K f
Saint-Marcel, bd. . . .	43 M j	Saint Roch, r.	34 K f
Saint-Marcel, sta. . . .	43 M j	Saint-Romain, r. . . .	33 J h
Saint-Martin, canal . .	27 N d	Saint-Sabin, r.	36 N g
Saint-Martin, église de	35 M e	Saint-Sauveur, r. . . .	35 L f
Saint-Martin, faubourg	27 N d	Saint-Sébastien, pass-	
Saint-Martin, hôpital		age	35 N f
militaire	27 M d	Saint-Sébastien, r. . .	35 N f
Saint-Martin, porte . .	35 M e	Saint-Séverin, église de	35 L h
Saint-Martin, r.	35 M f	Saint-Séverin, r. . . .	34 L h
Saint-Maur, r.	28 N e	Saints-Pères, r. des . .	34 K g
Saint-Maur, sta.	36 O f	Saint-Sulpice, église . .	34 K h
Saint-Maurice, bd. . . .	45 Q l	Saint-Sulpice, pl. . . .	34 K h
Saint - Médard, église		Saint-Sulpice, r. . . .	34 K h
de	43 L i	Saint - Sulpice, sémin-	
Saint-Merri, église . . .	35 L g	aire de	40 F l
Saint-Merri, r.	35 L g	Saint-Sulpice, sta. . .	34 K h
Saint-Michel, petit		Saint - Thomas - d'	
hôpital	41 H j	Aquin, église de	34 J g
Saint-Michel, pl.	34 L h	Saint-Vincent, r.	26 K c
Saint-Michel, pont . . .	34 L g	Saint - Vincent - de -	
Saint-Michel, quai . . .	35 L h	Paul, église de	27 L d
Saint-Michel, sta. . . .	34 L g	Saint - Vincent - de -	
Saint-Michel, sta. . . .	34 L h	Paul, orphelinat de	41 H j
Saint - Nicolas - des -		Saint - Vincent - de -	
Champs, église de . . .	35 M f	Paul, r.	27 L d
Saint-Nicolas, pension-		Salpêtrière, hôpital de	
nat	34 J h	la	43 N i
Saintonge, r. de	35 N f	Sambre-et-Meuse, r. de	28 N e
Saint-Ouen, av. de . . .	26 J b	Santé, maison munici-	
Saint-Ouen, porte de . .	26 J a	pale de	27 M d
Saint-Ouen, sta. de . . .	26 J b	Santé, prison de la . .	42 K j
Saint Paul, église de . .	27 L b	Santé, r. de la	42 L j
Saint-Paul, r.	35 M h	Santerre, r.	45 Q i
Saint-Paul, sta.	35 M g	Sarrette, r.	42 J k

Sauffory, r.	25 J b	Sibuet, r.	45 Q i
Saules, r. des	26 K b	Silly, r. de	38 A j
Saulnier, r.	26 L e	Silvain-de-Sacy, av. .	33 G g
Saussaies, r. des . . .	33 I e	Simon-le-Franc . . .	35 M g
Saussage, bd. de la . .	23 E b	Simplon, r. et sta. du	27 L b
Saussure, r.	25 I c	Singer, r.	32 F g
Sauvage, r.	43 N j	Social, musée	33 J g
Saxe, av. de	33 I h	Sœur-Rosalie, av. . .	43 M k
Scala, la	35 M e	Soleil, r. du	28 P e
Sceaux, gare de	42 K j	Solférino, pont de . .	34 J f
Sceaux - Ceinture, sta.		Solférino, r. et sta. de	34 J g
de	42 K l	Solidarité, r. de la . .	28 P c
Scheffer, r.	32 F f	Solitaires, r. des . . .	28 P d
Scribe, r.	26 K e	Sorbier, r.	36 P f
Sébastien-Mercier, r. .	40 F i	Sorbonne, la	34 L h
Sébastopol, bd. de . . .	35 M f	Soufflot, r.	34 L h
Secrétan, av.	28 O d	Soulages, r.	44 P g
Sedaine, r.	36 O g	Soult, bd.	45 R i
Séguin, île	38 B l	Source, r. de la	31 E h
Séguir, av. de	33 I h	Sourds-Muets, institu-	
Seine, bd. de la	23 D c	tion des.	42 K i
Seine, fleuve	35 M h	Soyer, r.	23 D c
Seine, quai de la	28 O c	Spontini, r.	32 F e
Seine, r. de	39 C k	Stanislas, collège . . .	34 J i
Seine, r. de	34 K g	Stendhal, r.	37 Q f
Seine - à - la - Butte -		Stéphenson, r.	27 M c
mortemert, route de		Stinville, passage . . .	44 P i
la	30 A h	Strasbourg, bd. de . . .	27 M e
Semanaz, J. B., r. . . .	29 Q c	Strasbourg, bd. de	
Sénard, bd.	30 A g	Boulogne	38 C k
Sentier, r. du	35 L e	Strasbourg, r. de . . .	27 M d
Sentier, sta.	35 L f	Substance-militaires	33 H f
Sept-Arpens, r. des . . .	29 Q c	Suchet, bd.	31 E g
Sergent-Bauchat, r. du	36 P i	Sud, av. du	28 P b
Sermelin, r. du	37 Q e	Suffren, av. de	33 H h
Sérurier, bd.	29 Q d	Sully, pont	35 M h
Servan, r.	36 O g	Sully, r. de	35 N h
Service - Géographique -		Supérieur, lac	31 D g
de-l' Armée	33 I g	Surène, r. de	34 J e
Séviigné, r. de	35 M g	Suresnes, port de . . .	30 A f
Sèvres	38 A l	Suresnes, porte de . . .	30 A f
Sèvres, pont de	38 A k	Suresnes, quai de . . .	30 A e
Sèvres, porte de	40 F j	Suresnes, route de . . .	30 B f
Sèvres, r. de	33 J h	Suresnes et sta. de . . .	22 A e
Sèvres, r. de Boulogne	38 A j	Suresnes-Longchamp,	
Sèvres-à-Neuilly, route		sta. de	30 A e
de	30 B g		
Sèvres-Babylone, sta.	34 J h	Tabacs, manufacture	
Sèvres-Croix-Rouge,		des	40 F k
sta.	34 J h	Taillebourg, av. de . .	37 Q h
Sèvres-Lecourbe sta.	33 H i	Taine, r.	44 P j
Sèze, r. de	34 J e	Taitbout, r.	26 K d

Talma, r.	32 F g	Tourelles, r. des.	41 I l
Tandou, r.	28 O c	Tourlaque, r.	26 K c
Tanger, r. de	27 N c	Yournefort, r.	43 L i
Tattersall	25 H d	Tournelle, pont de la	35 M h
Téhéran, r. de	25 I d	Tournelle, quai de la	35 M h
Télégraphes, adminis- tration des	33 I g	Tournelles, r. des	35 N g
Temple, bd. du	35 N f	Tournon, r. de	34 K h
Temple, marché du	35 M f	Tour-Saint-Jacques	35 L g
Temple r. du	35 M f	Tourtelle, r. de	36 O e
Temple, square du	35 M f	Tourville, av. de	33 I g
Temple, sta.	35 M e	Transvaal, r. du	30 B h
Tenon, hôpital	37 Q f	Transvaal, r. de Menil- montant	36 P e
Terminus, hôtel	26 J d	Travail, ministère du	33 I g
Ternes, av. des	24 G d	Travaux-Publics, minis- tère des	34 J g
Ternes, pl. des	25 H d	Traversière, r.	36 N h
Ternes, porte des	24 F d	Trévisé, r. de	27 L e
Ternes, sta.	25 H d	Trézel, r.	26 J b
Ternes, théâtre des	24 G d	Trézel, r. Levallois- Perret	24 G b
Terrage, r. du	27 M d	Tribunes, carrefour des	30 A f
Terrasse, allée de la	38 A k	Tribunes, route des	30 B f
Théâtre, r. du	32 G i	Trinité, église de la	26 K d
Théodore-de-Banville, rue	25 H d	Trinité, sta.	26 K d
Théophile-Gautier, r.	32 E h	Triomphe, Arc de	34 K f
Thermes-de-Belleville	28 O e	Trocadéro, le	32 G f
Théry, r.	32 E f	Trocadéro, pl du	32 G f
Thiers, r.	39 C j	Trocadéro, sta.	32 F f
Thionville, r. de	28 P b	Trois-Frères, r. des	26 K c
Tholozé, r.	26 K c	Tronchet, r.	34 J e
Thorigny, r. de	35 M g	Trône, av. du	37 Q h
Thouin, r.	43 L i	Trousseau, hôpital	45 Q i
Tilleuls, allée des	43 M i	Trousseau, r.	36 O h
Tilleuls, r. des	38 B i	Trudaine, av.	26 L d
Tilsit, r. de	25 G e	Truffaut, r.	25 J e
Tiphaine, r.	32 G h	Tuileries, jardin des	34 J f
Tiquetonne, r.	35 L f	Tuileries, quai des	34 J f
Titon, r.	36 P h	Tuileries, sta.	34 J f
Tlemcen, r.	36 P f	Turbigo, r. de	35 M f
Tocqueville, r. de	25 I c	Turenne, r. de	35 N g
Tokio, av. de	32 G f	Turgot, école	35 M f
Tolbiac, pont de	44 O j	Turgot, r.	27 L d
Tolbiac, r. de	43 L k	Turin, r. de	26 J d
Tombe-Issoire, r. de la	42 K k		
Torcy, r.	27 M b		
Torcy, sta.	27 N b		
Tour, r. de la	32 F g	Ulm, r. d'	43 L i
Touraine, r. de	35 M h	Union - Artistique, cercle de l'	34 J f
Tour-d'Auvergne, de la	26 L d	Université, r. de l'	33 H f
Tourelle, pl. de la	37 S i	Usines, r. des	32 G h
Tourelle, r. de la	39 C i	Uzès, r. d'	34 L e
Tourelles, caserne des.	29 Q e		

Val-de-Grace, hôpital du	42 L i	Vergnaud, r.	24 F c
Val-de-Grâce, r. du	42 K i	Vergniaud, r.	42 L k
Val-d'Or, r. de	30 A g	Vernet, r.	33 H e
Valentin, r.	24 G b	Verneuil, r. de	34 J g
Valette, r.	35 L h	Vernier, r.	24 G c
Valhubert, pl.	43 N i	Verniquet, r.	25 H c
Vallier, r.	24 G c	Veron, r.	26 K c
Valmy, cimetière	45 Q k	Verrerie, r. de la	35 M g
Valmy, quai de	35 N e	Versailles, av. de	32 F h
Valmy, r. de, Charenton	45 Q k	Versailles, av. de	39 D j
Valmy, r. de, Puteaux	22 B b	Versailles, bd. de	30 A e
Valois, r. de	34 K f	Versailles, porte de	40 G j
Vandamme, r.	41 I j	Versailles, route de	39 C j
Vandrezanne, r.	43 M k	Verte, allée	35 N g
Vaneau, r.	33 I h	Viala, r.	32 G h
Vaneau, sta.	34 J h	Vieq-d'Azir, r.	27 N d
Vanne, réservoirs de la	42 K l	Victoire, r. de la	26 K e
Vanves	40 F l	Victoires, pl. des	34 K f
Vanves, porte de	41 H k	Victor, bd.	40 F j
Vanves, r. de	41 I j	Victor-Emmanuel, av.	33 I e
Varenne, r. et sta, de	33 I g	Victor-Hugo, av.	45 R i
Variétés, théâtre des	34 L e	Victor-Hugo, av.	27 N a
Varize, r. de	39 D i	Victor-Hugo, av.	32 F f
Vasco de Gama, r.	40 F j	Victor-Hugo, av.	24 G e
Vauban, pl.	33 I h	Victor-Hugo, av., Auteuil	31 C i
Vaucouleurs, r.	36 O e	Victor-Hugo, av., Vanves	40 G k
Vaudeville, théâtre du	34 K e	Victor-Hugo, bd.	24 F c
Vaugelas, r.	40 G j	Victor-Hugo, bd.	25 I a
Vaugirard	40 G j	Victor-Hugo, lycée	35 M g
Vaugirard, bd. de	41 I i	Victor-Hugo, pl.	32 F e
Vaugirard, pl. de	41 H i	Victor-Hugo, r.	22 A d
Vaugirard, réservoirs de	34 J i	Victor-Hugo, r., Charenton	35 R l
Vaugirard, r. de	34 K h	Victor-Hugo, r., Courbevoie	23 D b
Vaugirard, sta. de	40 G j	Victor-Hugo, r., Ivry	44 P l
Vauquelin, r.	43 L i	Victor-Hugo, r., Pantin	29 Q b
Vauvenarques, r.	26 K b	Victor-Hugo, r., Levallois-Perret	24 G a
Vavin, r.	42 K i	Victor-Hugo, sta.	32 F e
Vavin, sta.	42 J i	Victoria, av.	35 L g
Velasquez, av.	25 I d	Victor-Massé, r.	26 K d
Vélodrome	39 C i	Vieillards, asile de	45 Q i
Velodrome	45 R k	Vieille-du-Temple, r.	35 M g
Vélodrome-d'Hiver	32 G h	Vielliesse, hospice de la	29 Q e
Vendôme, colonne	34 J f	Vielliesse, hospice de la	43 N j
Vendôme, pl.	34 J f	Vienne, r. de	25 J d
Vercingétorix, r.	41 I j	Viète, r.	25 H c
Verdun, bd. de	24 F d	Vieux - Pont - de - Sèvres, r. du	38 B k
Verdun, bd. de, Courbevoie	23 D a		
Verdun, pl. de	24 F d		
Verdure, théâtre de	31 C f		

Vignes, r. des . . .	32 F g	Vital, r.	32 F g
Vignon, r.	34 J e	Vitruve, r. . . .	37 Q g
Villa-Molitor, r. .	39 D i	Vitry, porte de . .	44 O l
Villars, av. de . . .	33 I h	Vivienne, r. . . .	34 K e
Villegranges, r. des	29 R e	Voie-Verte, r. de la	42 J k
Villejust, r. de . . .	32 G e	Volney, r.	34 J e
Villette, bassin de la	28 O c	Volontaires, r. des	41 I i
Villette, bd. la . . .	28 N e	Volontaires, sta. .	41 H i
Villette, la	28 O c	Voltaire, bd. . . .	36 O g
Villette, la, sta. . .	27 N c	Voltaire, lycée . .	36 O f
Villette, porte de la	28 P a	Voltaire, pl. . . .	36 O g
Villette, r. de la . .	28 P d	Voltaire, quai . . .	34 K g
Villette, r. de la, Le		Voltaire, r.	36 P h
Pré-Saint-Gervais	29 Q c	Voltaire, r., Levallois-	
Villiers	24 E b	Perret	24 F b
Villiers, av. de . . .	25 I d	Voltaire, r., Puteaux	22 B d
Villiers, porte de . .	24 F c	Voltaire, r., Suresnes	22 A d
Villiers, r. de	24 F b	Vosges, pl. des . . .	35 N g
Villiers, sta.	25 I d	Vouillé, r. de . . .	41 H j
Villiot, r.	44 O i	Voute, r. de la . . .	37 R i
Vilnay, r. de	44 O l		
Vinaigriers, r. des .	27 M e	Wagram, av. de . .	25 H c
Vincennes, Bois de .	45 R k	Wagram, pl. de . .	25 H c
Vincennes, cours de .	37 R h	Wagram, sta. . . .	25 H c
Vincennes, gare de .	35 N h	Wallace, hôpital . .	24 F c
Vincennes, porte de .	37 R h	Washington, r. . . .	25 H e
Vincennes, r. de . . .	37 S f	Watt, r.	44 O k
Vincennes, sta. . . .	37 R h	Watteau, r.	43 M j
Vindé, cité	34 J e	Wattignies, r. de . .	45 P j
Vineuse, r.	32 F g	Wurtz, r.	42 L k
Vingt- Neuf - Juillet,			
r. du	34 J f	Yonne, r. de l' . . .	44 P j
Vins, Halle-aux- . .	35 M h		
Vintimille, r.	26 J d	Zone, r. de la	44 P k
Violet, r.	32 G h	Zoologie, galerie de	43 M i
Visitation, couvent de		Zoologique d'Accli-	
la	42 K j	matation, Société	
Vistule, r. de la . . .	43 M l	nationale	23 D d



